RUBÁIYÁT OF OMAR KHAYYÁM

DRAWINGS BY ELIHU VEDDER

1884

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M.c Lennan.

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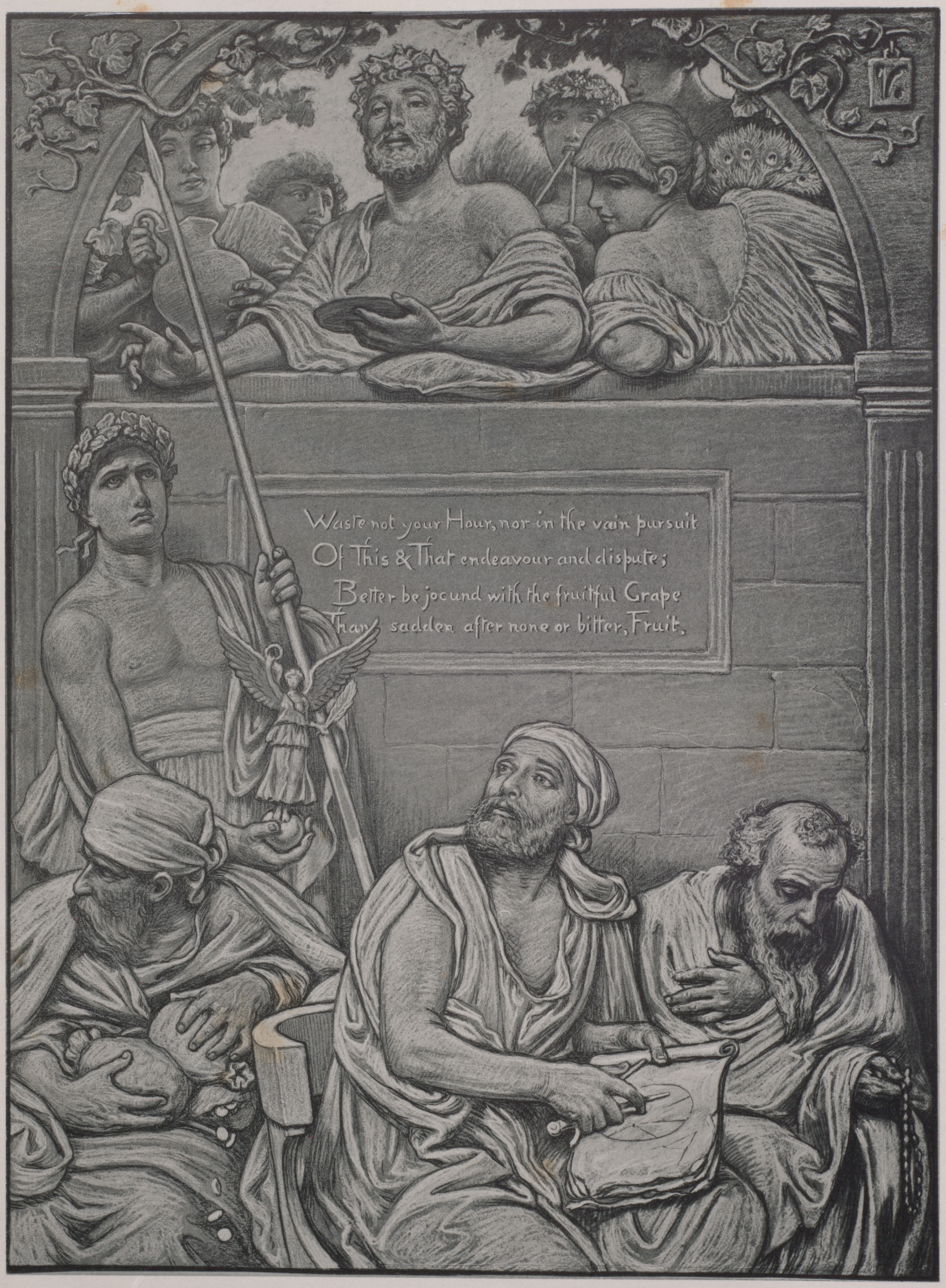

Waste not your Hour, nor in the vain pursuit
Of This & That endeavour and dispute;
Better be jocund with the fruitful Grape
Than sadden after none or bitter, Fruit.

RUBÁIYÁT
OF
OMAR KHAYYÁM
THE ASTRONOMER-POET OF PERSIA

RENDERED INTO ENGLISH VERSE BY

EDWARD FITZGERALD

WITH

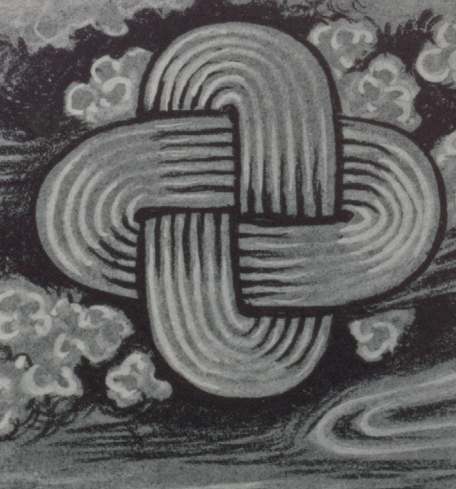
AN ACCOMPANIMENT

OF

DRAWINGS

BY

ELIHU VEDDER



HOUGHTON MIFFLIN AND COMPANY

BOSTON

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This, the first copy delivered, I got in Boston Nov. 6/52

J. S. W. L.

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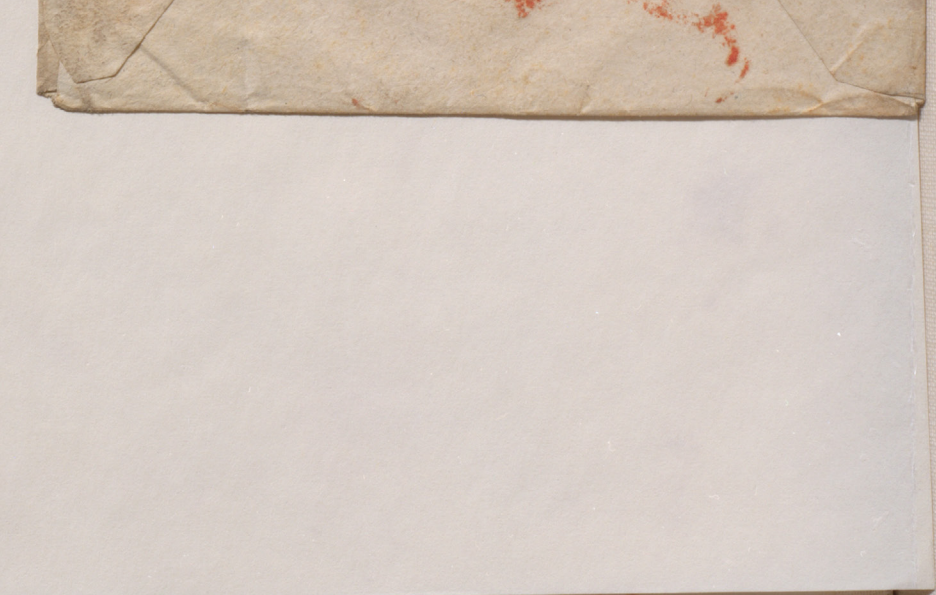
A. L. McLennan Esq.
Sydney - Cape Breton
Canada
America



This, the first copy delivered, I got from Boston Nov^r 6/84
S.W.L.

68 Capo le Case
Rome Jan 4th 1885.

My dear Sir - Such letters as yours are indeed the real and best reward of one who wishes to share his thoughts with his fellow man — for much as some of my critics seem to think my only object is to personally grieve them - I assure you that I have undergone much hard work to effect the contrary. Such is human nature that I cannot help counting among the discerning those who praise my work, but seriously your picking out my favorites among the drawings has in my estimation entitled you to that rank, and I value your recognition accordingly.

Your experience with the book is comically like my own - for I have been years hunting out and recapturing my poor little 3^d London edition. I have never been fortunate enough to secure the 1st I will get Rossetti's "House of Life" but doubt very much if the same conditions will so favorably combine as to induce me to make another attempt like those of the Barbizon's.

Thanking you for your kind interest I am
my dear Sir yours very truly
Elihu Vedder

S. McLennan Esq.

THE
RIVERSIDE PRESS
CAMBRIDGE
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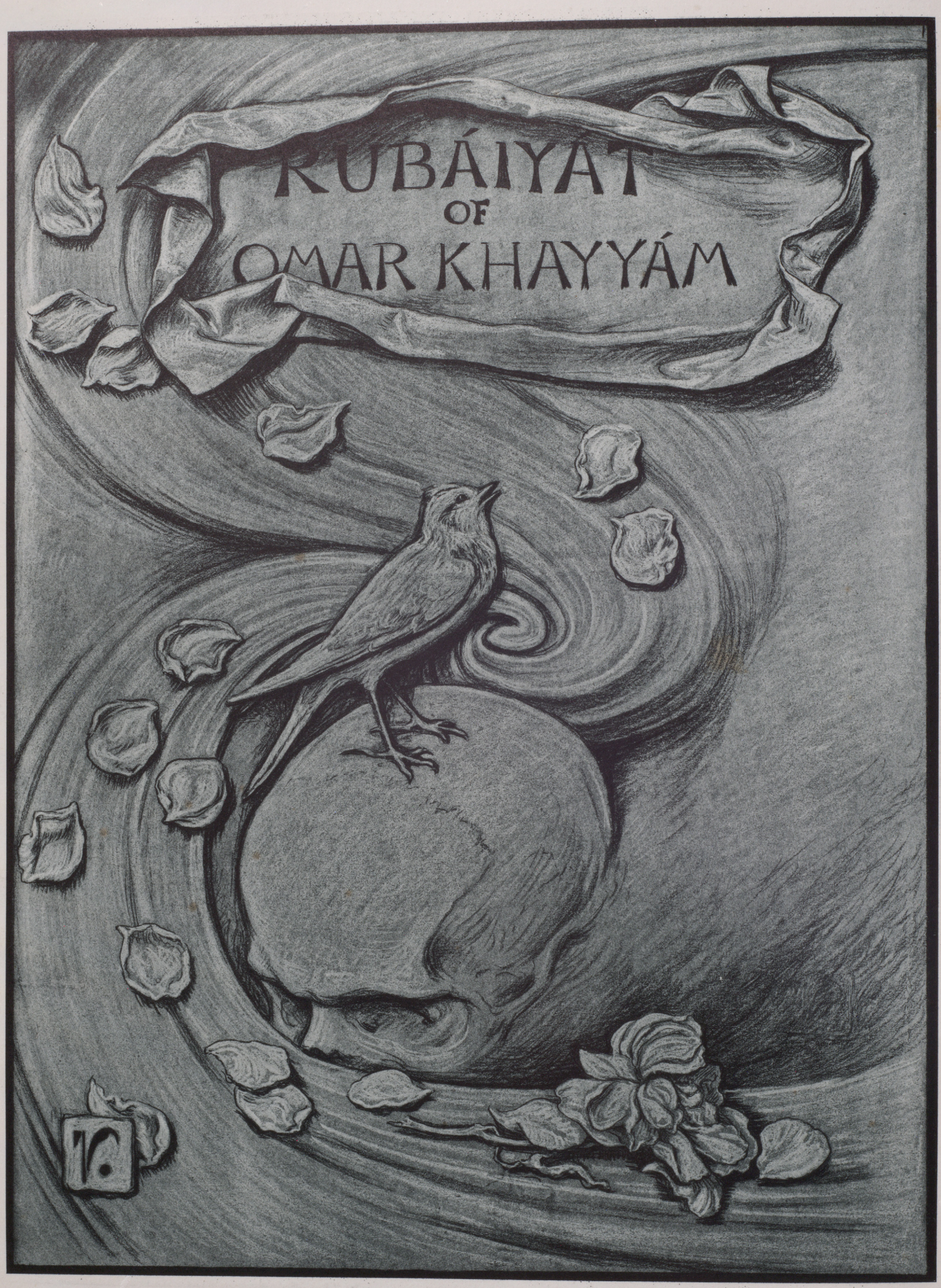
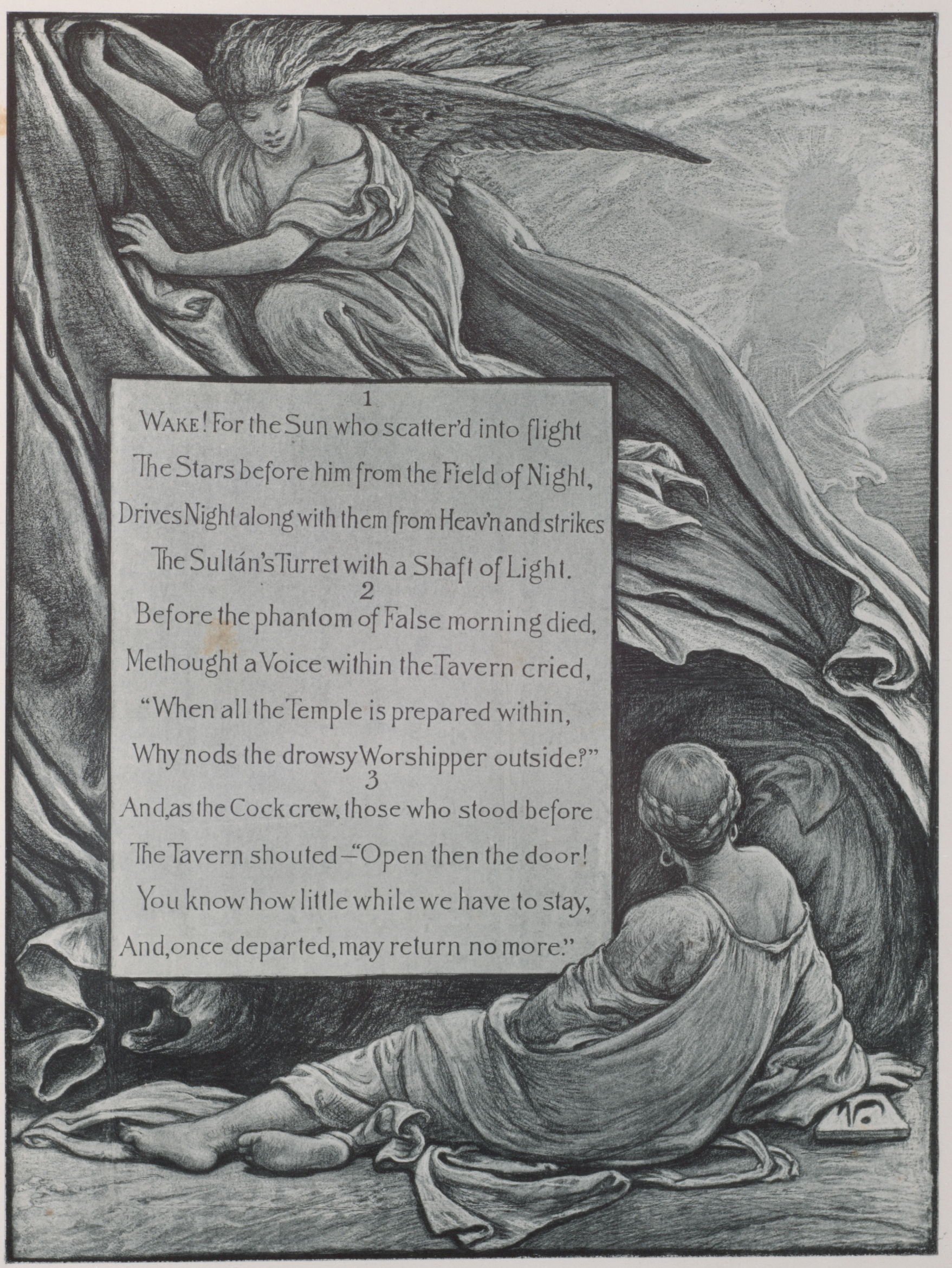
IN AFFECTIONATE APPRECIATION
OF HER UNTIRING HELP AND SYMPATHY
I DEDICATE THESE DRAWINGS
TO MY WIFE


RUBÁIYAT
OF
OMAR KHAYYÁM



1

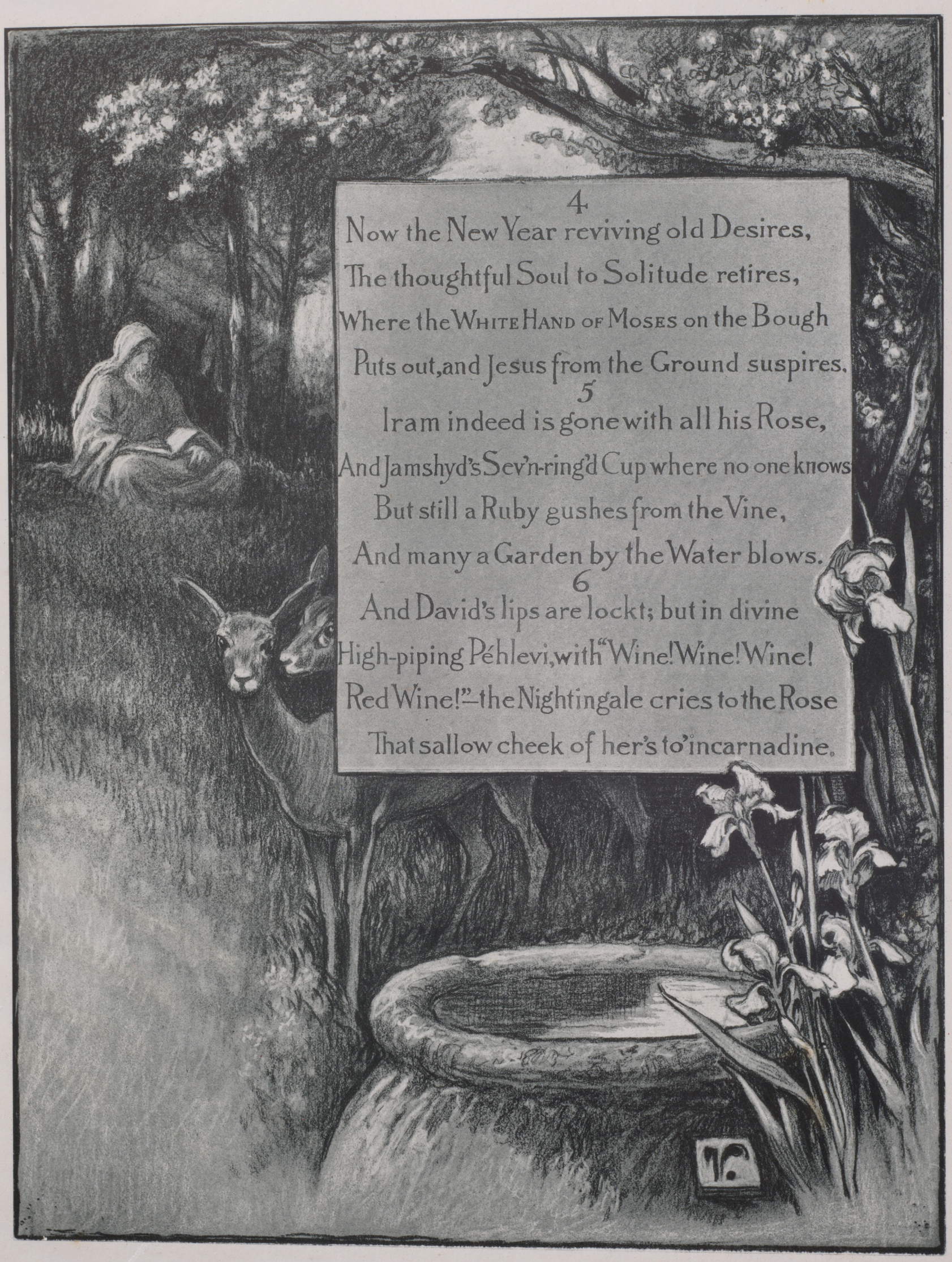
Wake! For the Sun who scatter'd into flight
The Stars before him from the Field of Night,
Drives Night along with them from Heav'n and strikes
The Sultán's Turret with a Shaft of Light.

2

Before the phantom of False morning died,
Methought a Voice within the Tavern cried,
"When all the Temple is prepared within,
Why nods the drowsy Worshipper outside?"

3

And, as the Cock crew, those who stood before
The Tavern shouted—"Open then the door!
You know how little while we have to stay,
And, once departed, may return no more."



4

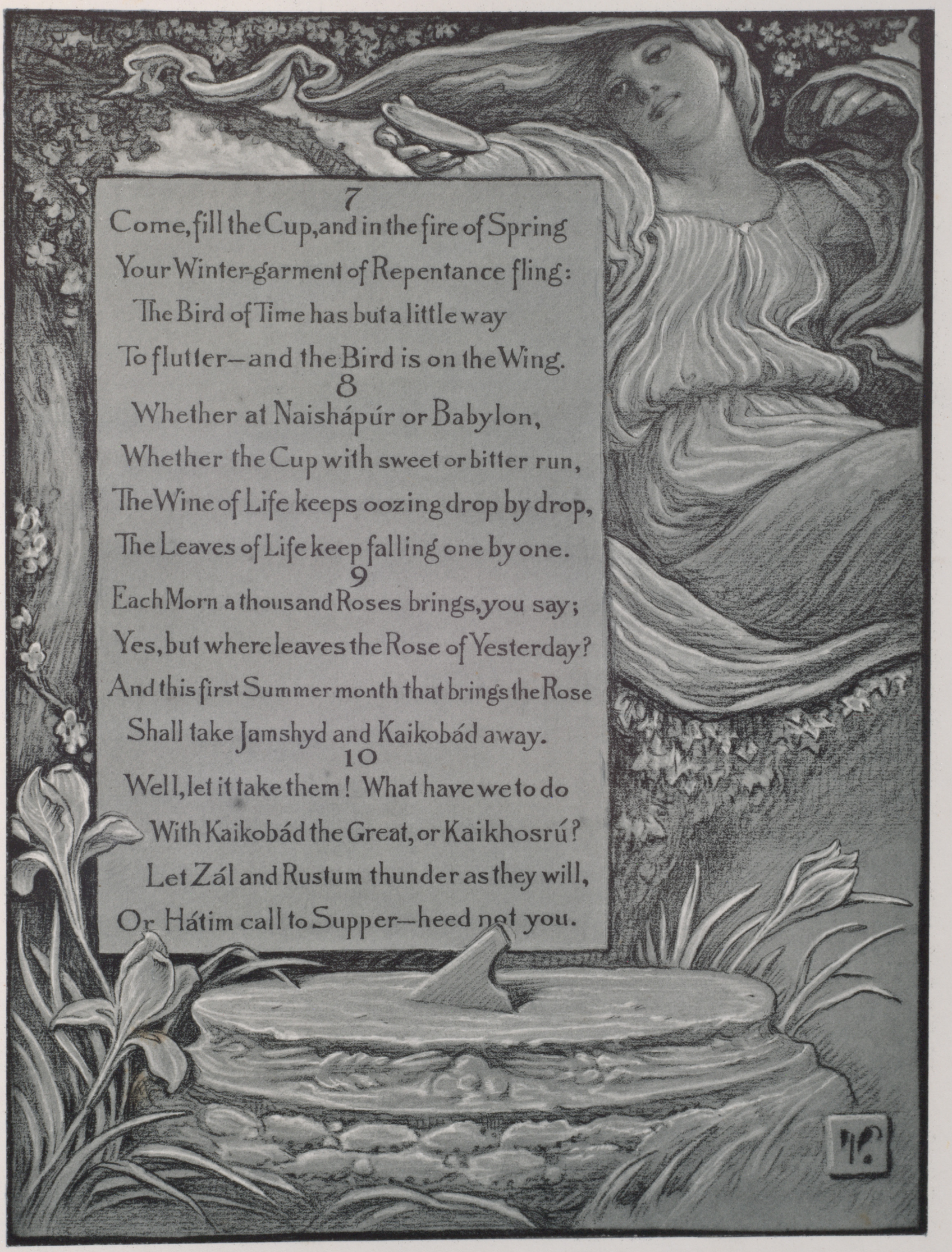
Now the New Year reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the WHITE HAND OF MOSES on the Bough
Puts out, and Jesus from the Ground suspires.

5

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows
But still a Ruby gushes from the Vine,
And many a Garden by the Water blows.

6

And David's lips are lockt; but in divine
High-piping Péhlevi, with "Wine! Wine! Wine!
Red Wine!"—the Nightingale cries to the Rose
That sallow cheek of her's to incarnadine.



7

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.

8

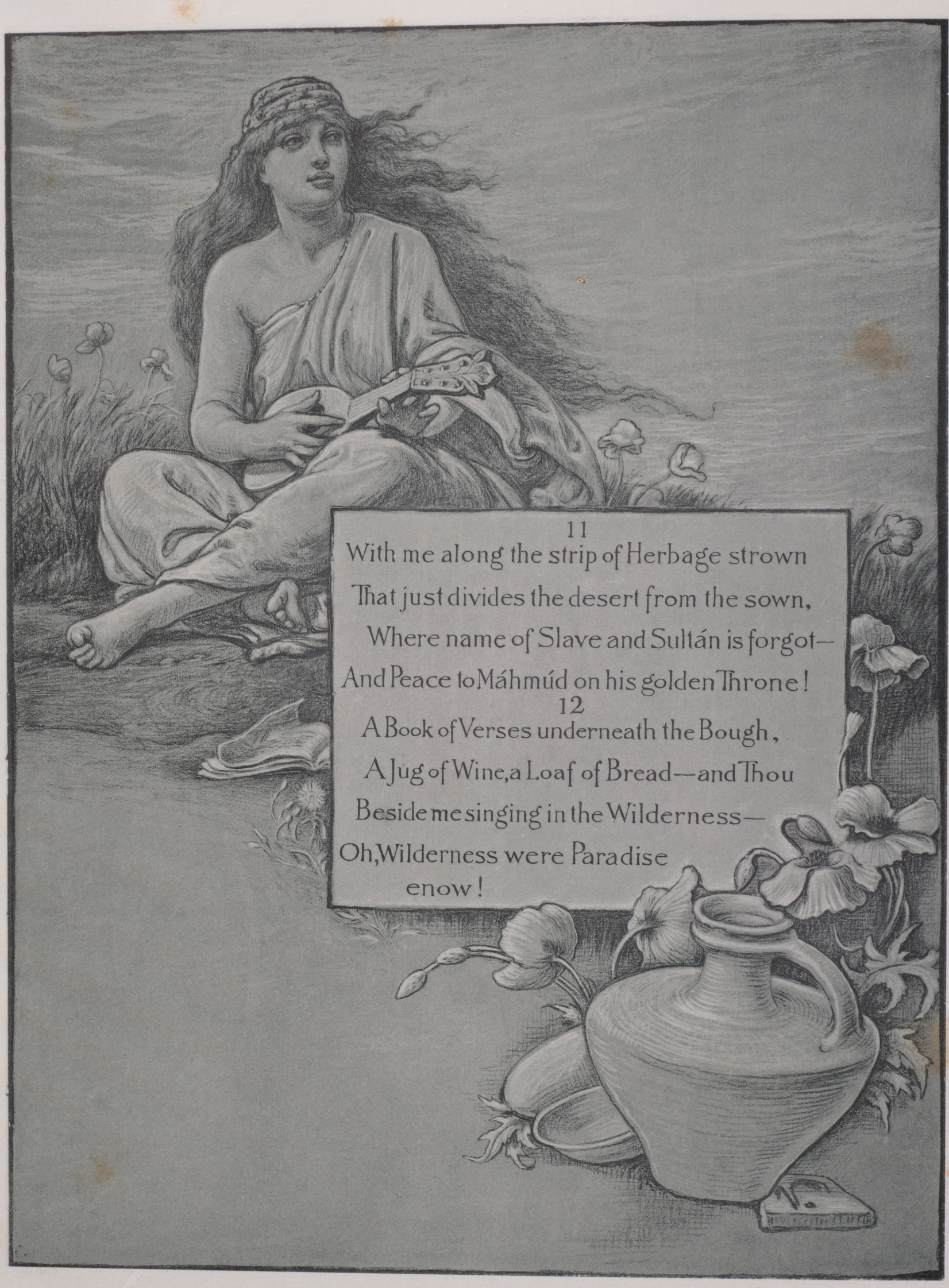
Whether at Naishápúr or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

9

Each Morn a thousand Roses brings, you say;
Yes, but where leaves the Rose of Yesterday?
And this first Summer month that brings the Rose
Shall take Jamshyd and Kaikobád away.

10

Well, let it take them! What have we to do
With Kaikobád the Great, or Kaikhosrú?
Let Zál and Rustum thunder as they will,
Or Hátim call to Supper—heed not you.

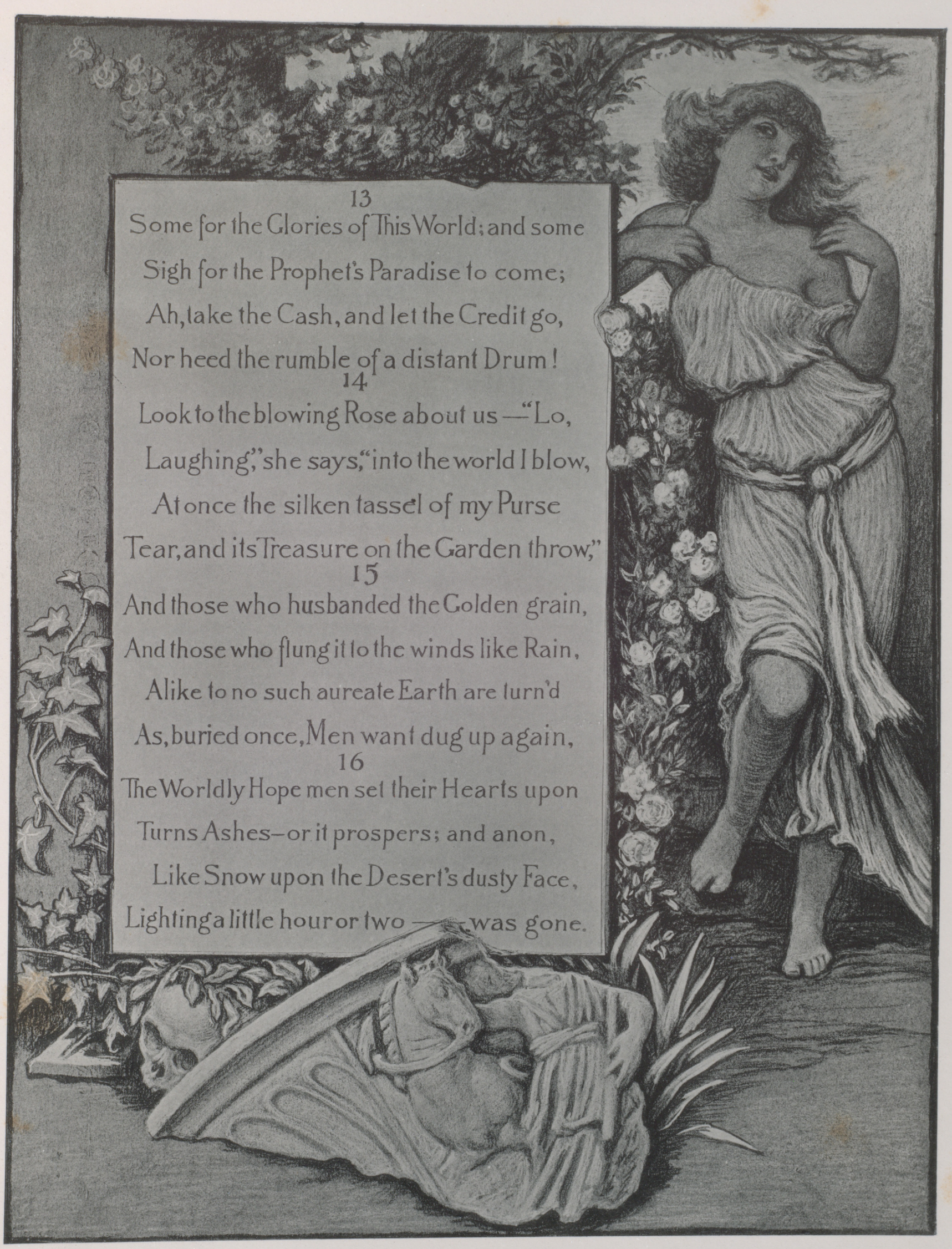


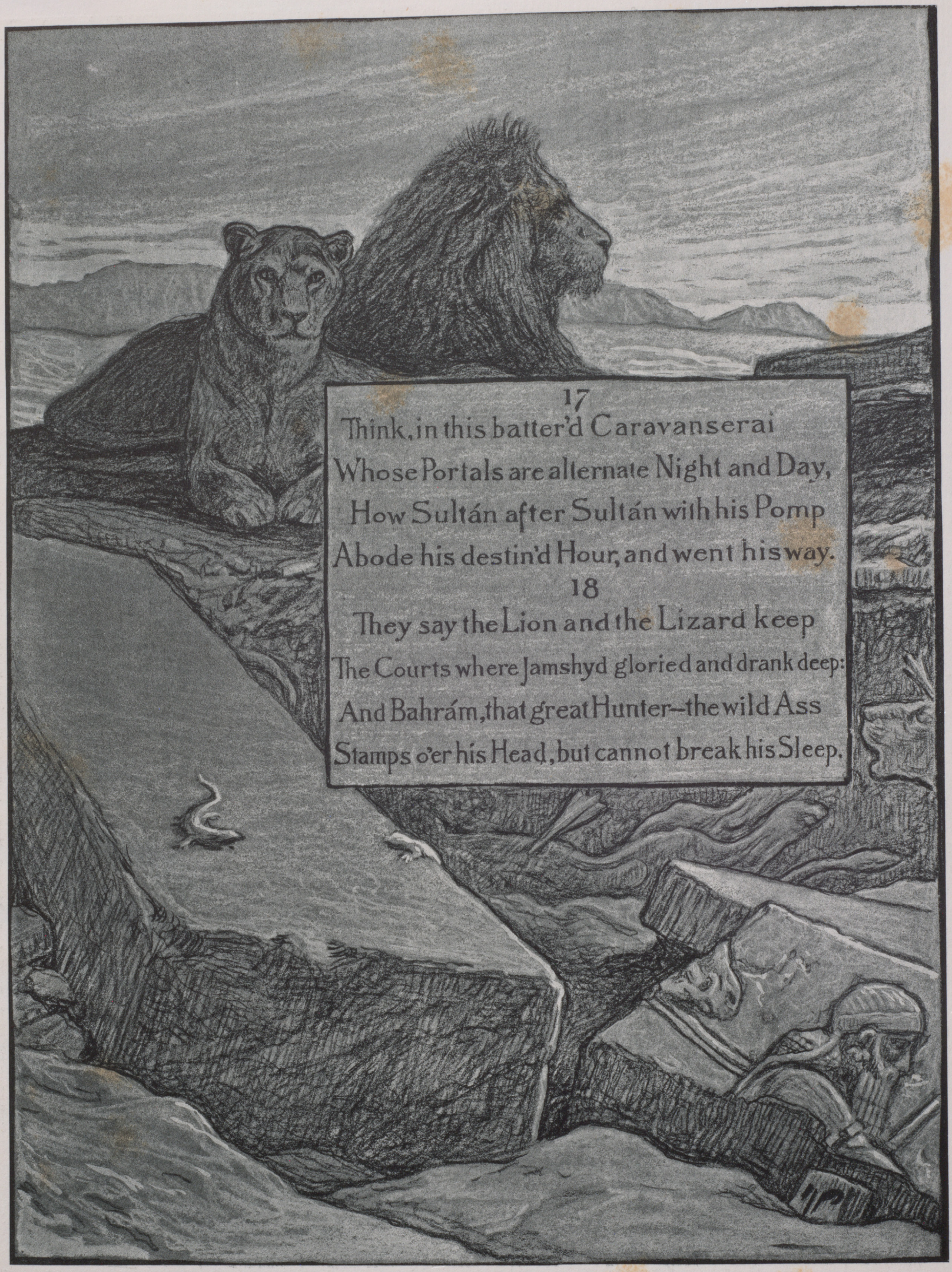
11

With me along the strip of Herbage strown
That just divides the desert from the sown,
Where name of Slave and Sultán is forgot—
And Peace to Máhmúd on his golden Throne!

12

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!


13
Some for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!
14
Look to the blowing Rose about us — "Lo,
Laughing," she says, "into the world I blow,
At once the silken tassel of my Purse
Tear, and its Treasure on the Garden throw."
15
And those who husbanded the Golden grain,
And those who flung it to the winds like Rain,
Alike to no such aureate Earth are turn'd
As, buried once, Men want dug up again.
16
The Worldly Hope men set their Hearts upon
Turns Ashes — or it prospers; and anon,
Like Snow upon the Desert's dusty Face,
Lighting a little hour or two — was gone.

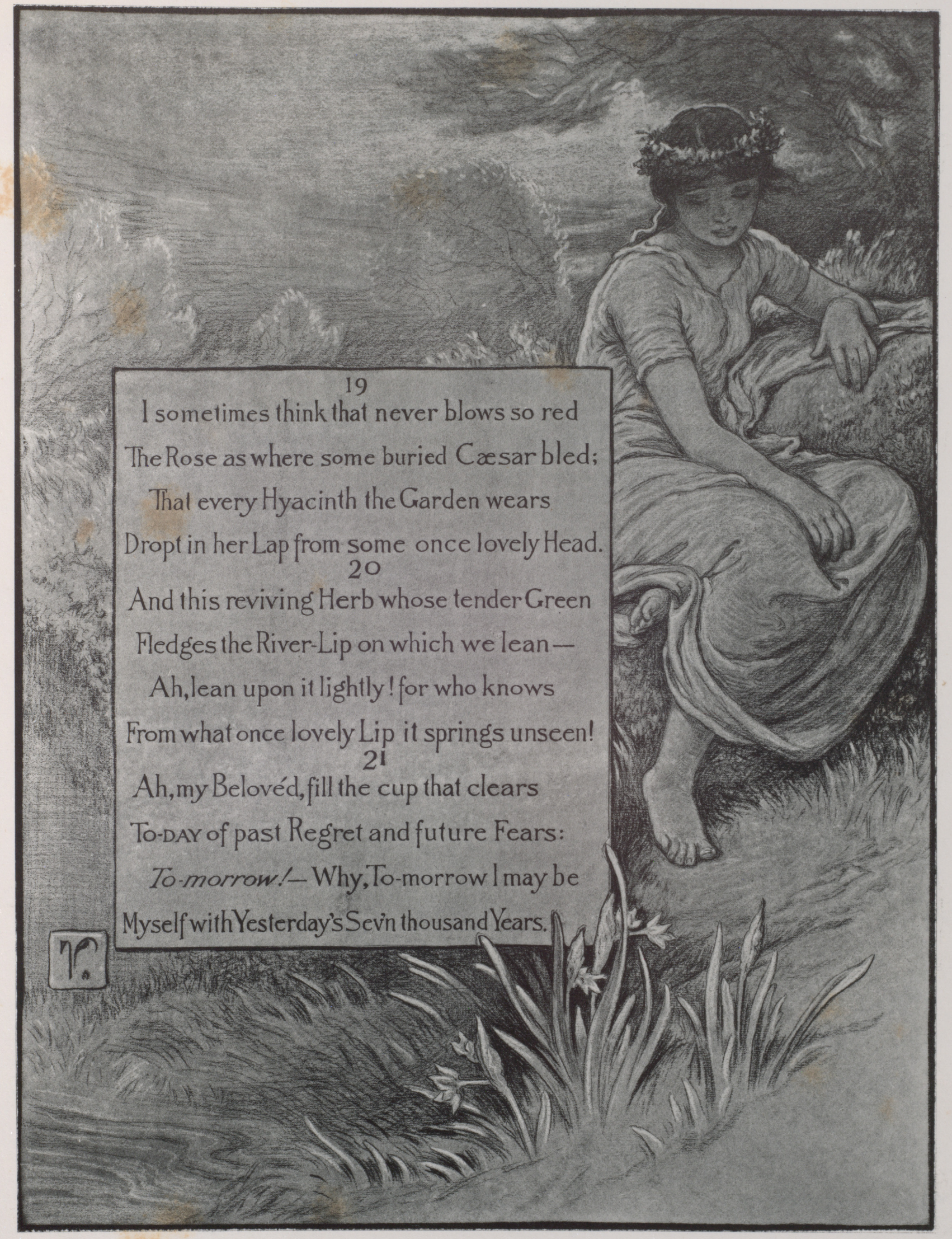


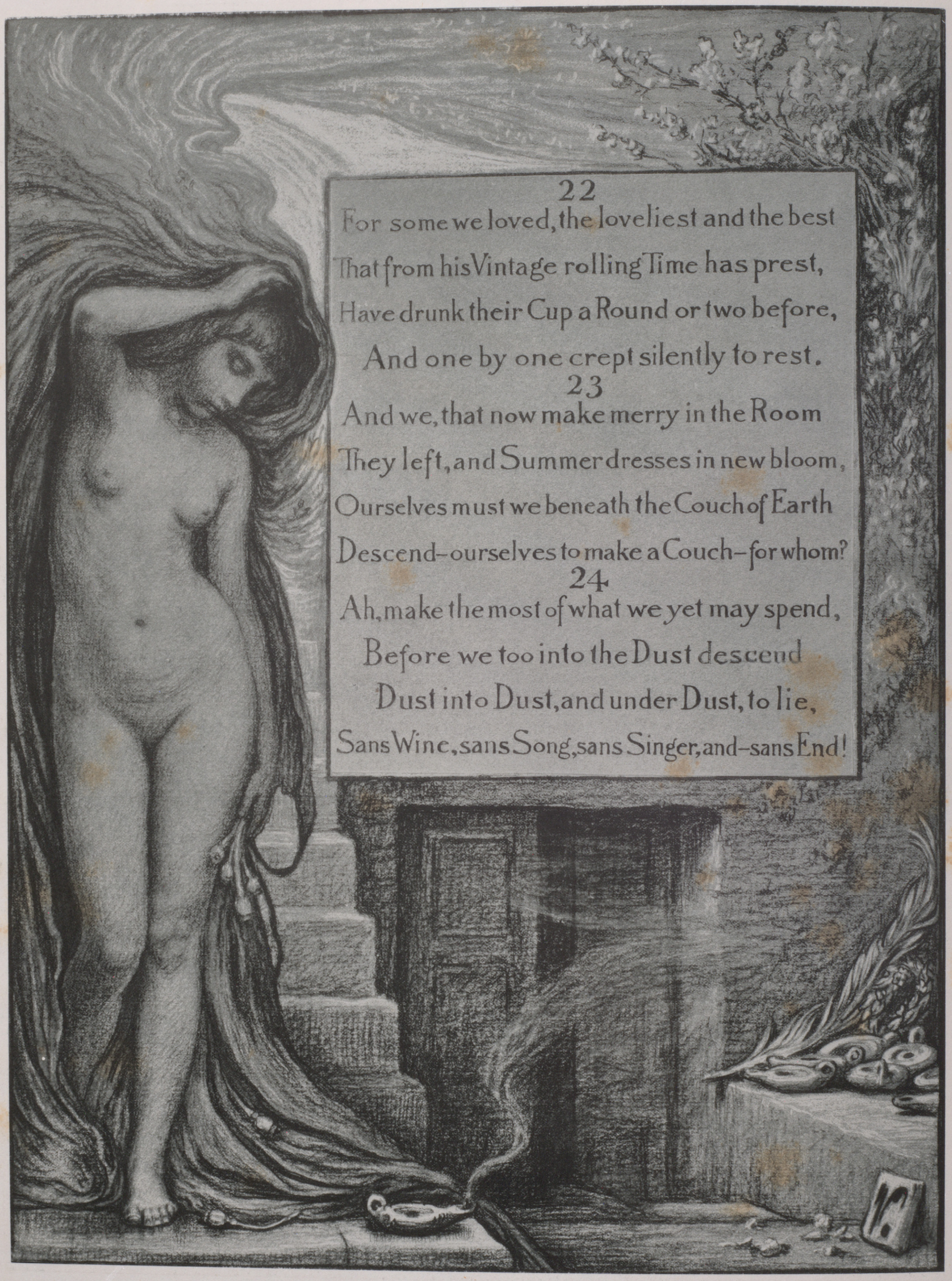
17

Think, in this batter'd Caravanserai
Whose Portals are alternate Night and Day,
How Sultán after Sultán with his Pomp
Abode his destin'd Hour, and went his way.

18

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
And Bahrám, that great Hunter—the wild Ass
Stamps o'er his Head, but cannot break his Sleep.


19
I sometimes think that never blows so red
The Rose as where some buried Cæsar bled;
That every Hyacinth the Garden wears
Dropt in her Lap from some once lovely Head.
20
And this reviving Herb whose tender Green
Fledges the River-Lip on which we lean—
Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs unseen!
21
Ah, my Beloved, fill the cup that clears
To-DAY of past Regret and future Fears:
To-morrow!— Why, To-morrow I may be
Myself with Yesterday's Seven thousand Years.



22

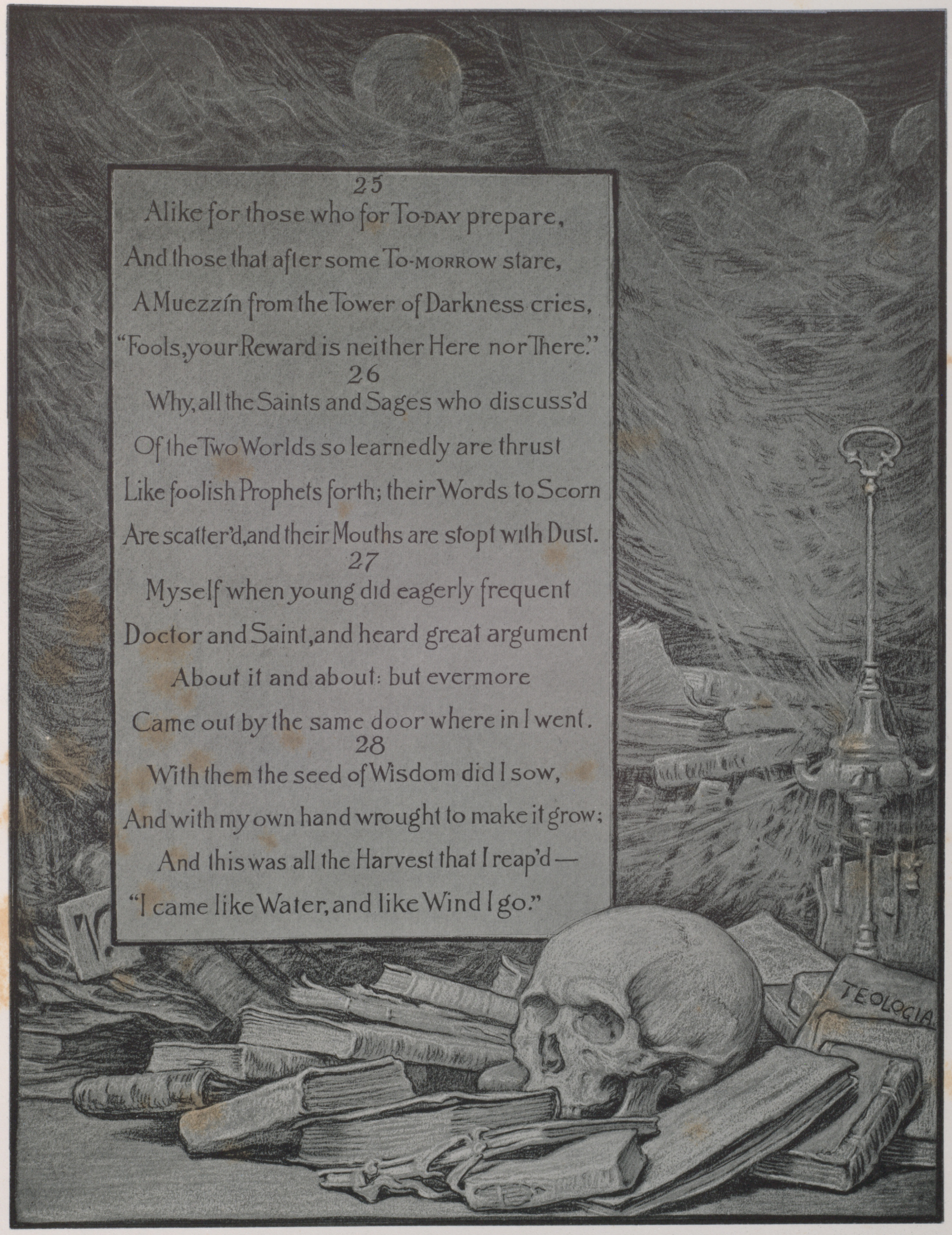
For some we loved, the loveliest and the best
That from his Vintage rolling Time has prest,
Have drunk their Cup a Round or two before,
And one by one crept silently to rest.

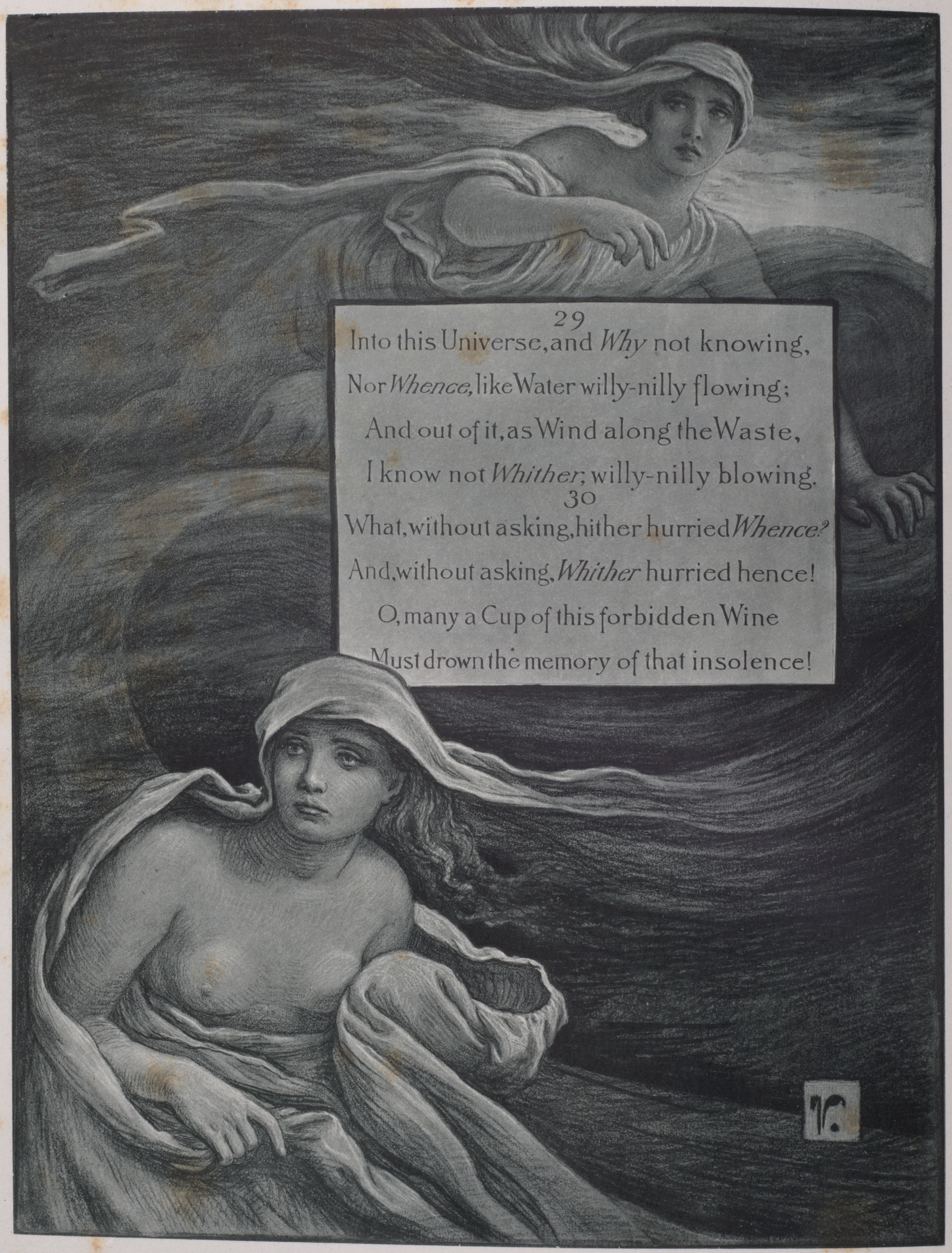
23

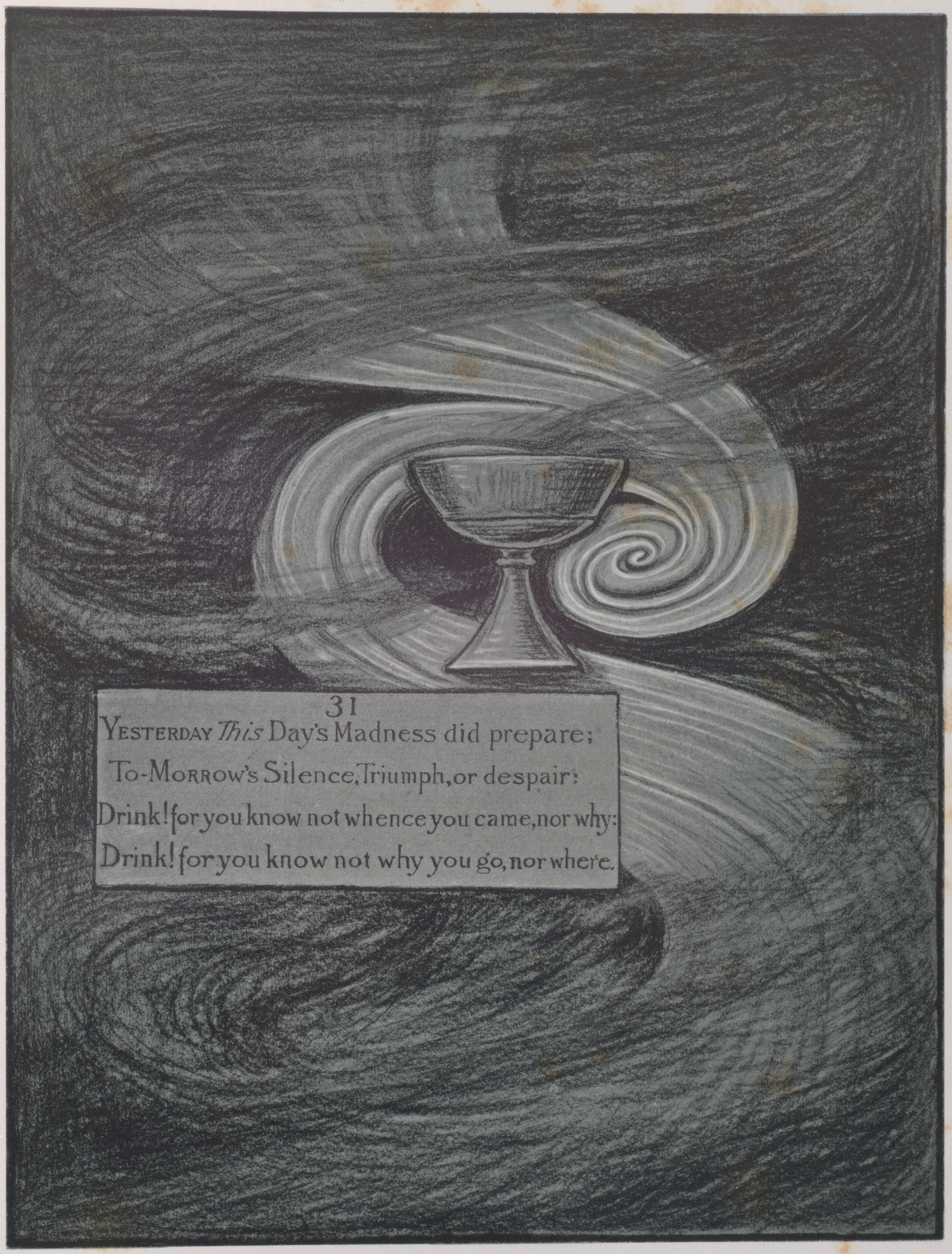
And we, that now make merry in the Room
They left, and Summer dresses in new bloom,
Ourselves must we beneath the Couch of Earth
Descend–ourselves to make a Couch–for whom?

24

Ah, make the most of what we yet may spend,
Before we too into the Dust descend
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, and–sans End!


25
Alike for those who for To-DAY prepare,
And those that after some To-MORROW stare,
A Muezzín from the Tower of Darkness cries,
"Fools, your Reward is neither Here nor There."
26
Why, all the Saints and Sages who discuss'd
Of the Two Worlds so learnedly are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.
27
Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about: but evermore
Came out by the same door where in I went.
28
With them the seed of Wisdom did I sow,
And with my own hand wrought to make it grow;
And this was all the Harvest that I reap'd—
"I came like Water, and like Wind I go."
TEOLOGIA


29
Into this Universe, and *Why* not knowing,
Nor *Whence*, like Water willy-nilly flowing;
And out of it, as Wind along the Waste,
I know not *Whither*, willy-nilly blowing.
30
What, without asking, hither hurried *Whence*?
And, without asking, *Whither* hurried hence!
O, many a Cup of this forbidden Wine
Must drown the memory of that insolence!



31

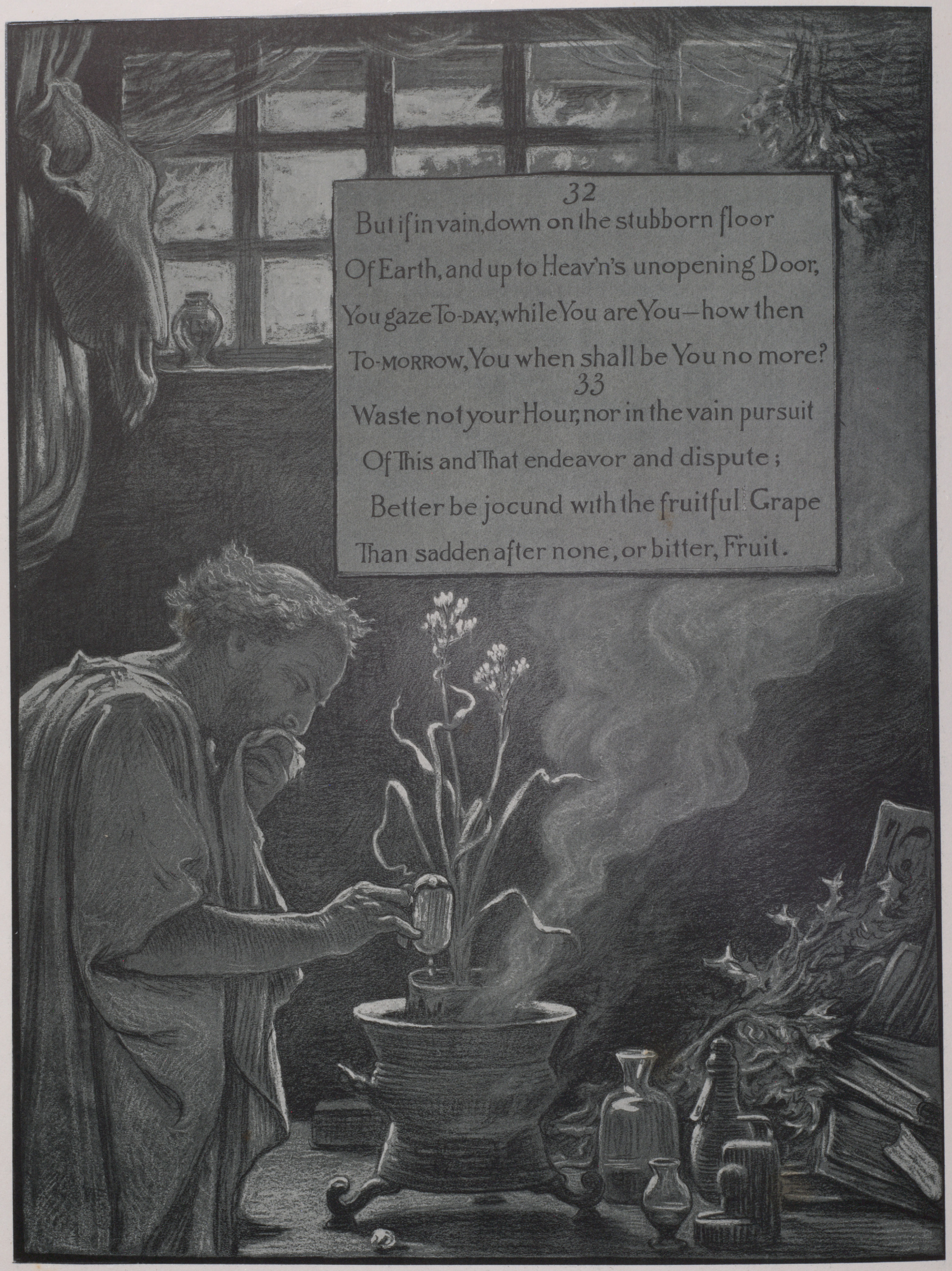
YESTERDAY *This* Day's Madness did prepare;
To-MORROW's Silence, Triumph, or despair:
Drink! for you know not whence you came, nor why:
Drink! for you know not why you go, nor where.

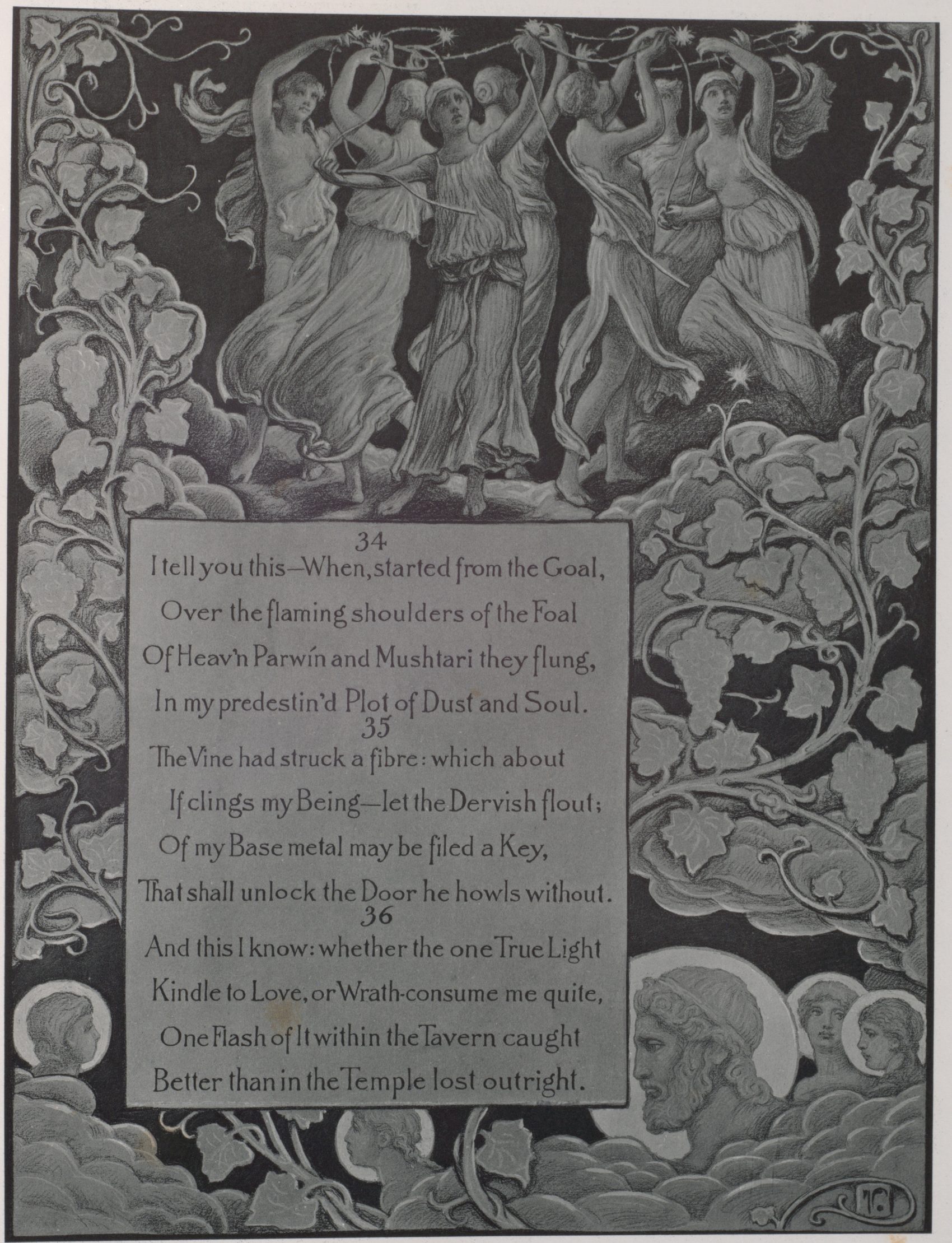
Mrs. John Wells Farley

898 South Street
Needham

This book belonged to my father,
John Stewart McLennan, and it is
with great satisfaction and pleasure
that I present it to The McLennan
Library.

Isabel S Farley


32
But if in vain, down on the stubborn floor
Of Earth, and up to Heav'n's unopening Door,
You gaze To-DAY, while You are You — how then
To-MORROW, You when shall be You no more?
33
Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.



34

I tell you this—When, started from the Goal,
Over the flaming shoulders of the Foal
Of Heav'n Parwín and Mushtari they flung,
In my predestin'd Plot of Dust and Soul.

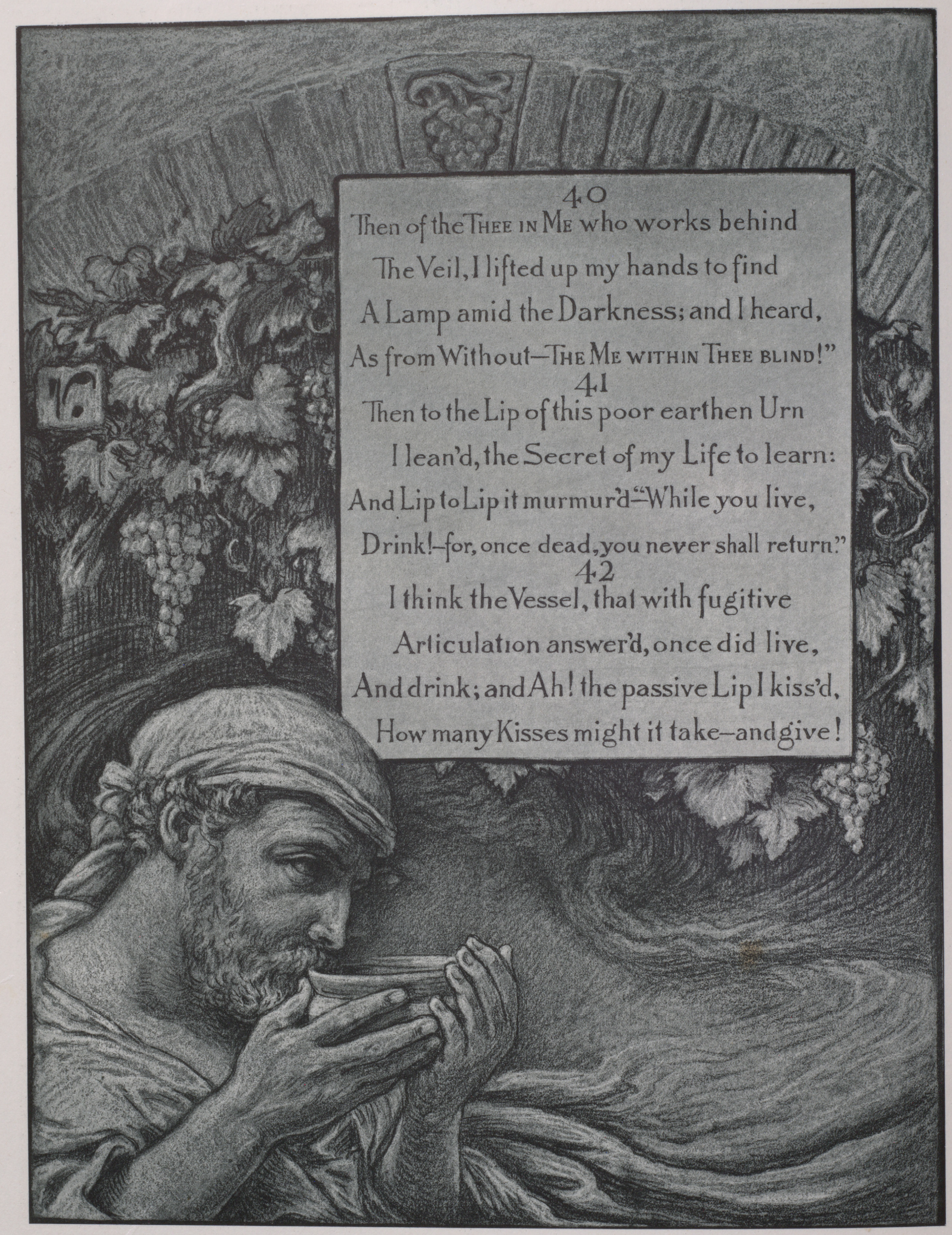
35

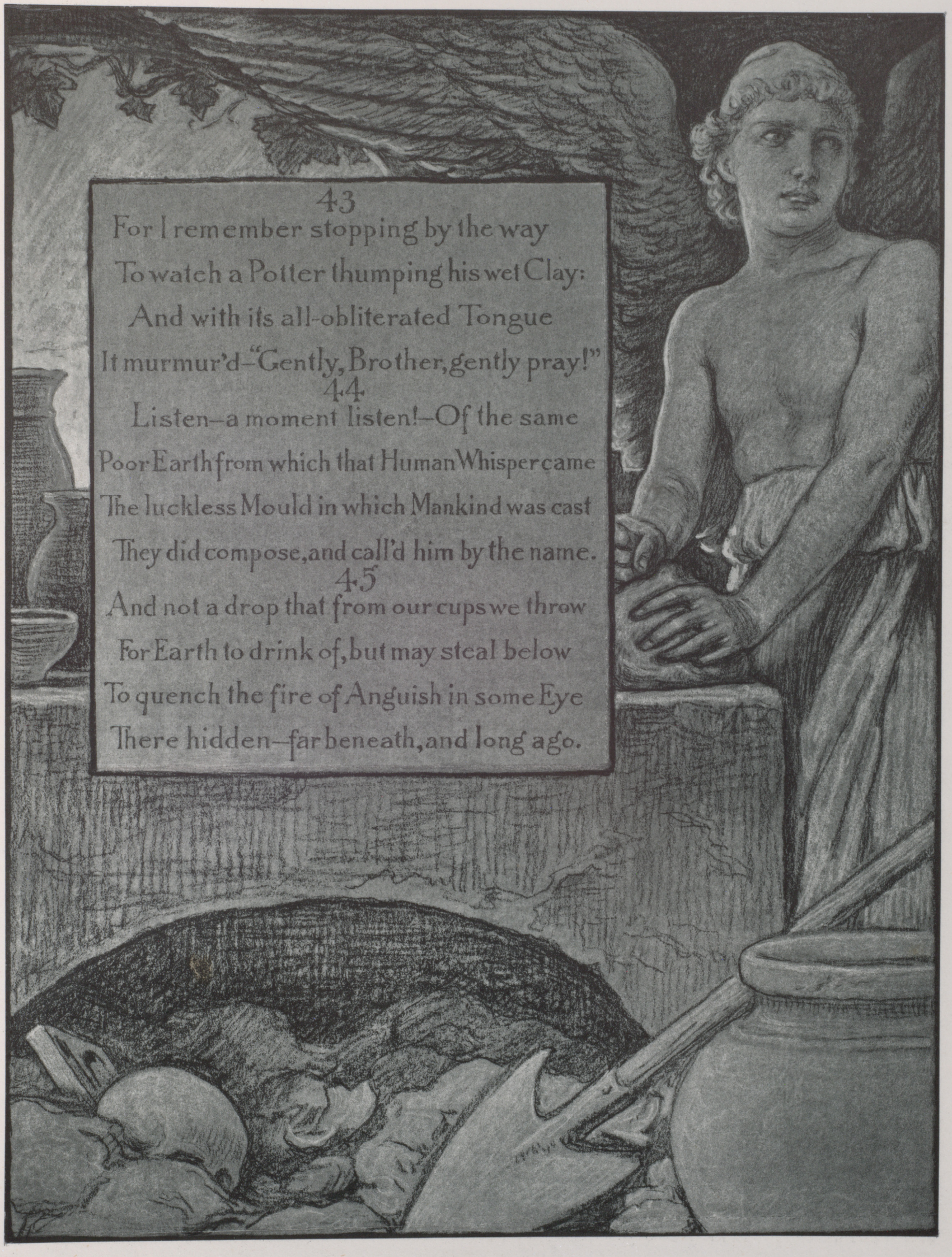
The Vine had struck a fibre: which about
If clings my Being—let the Dervish flout;
Of my Base metal may be filed a Key,
That shall unlock the Door he howls without.

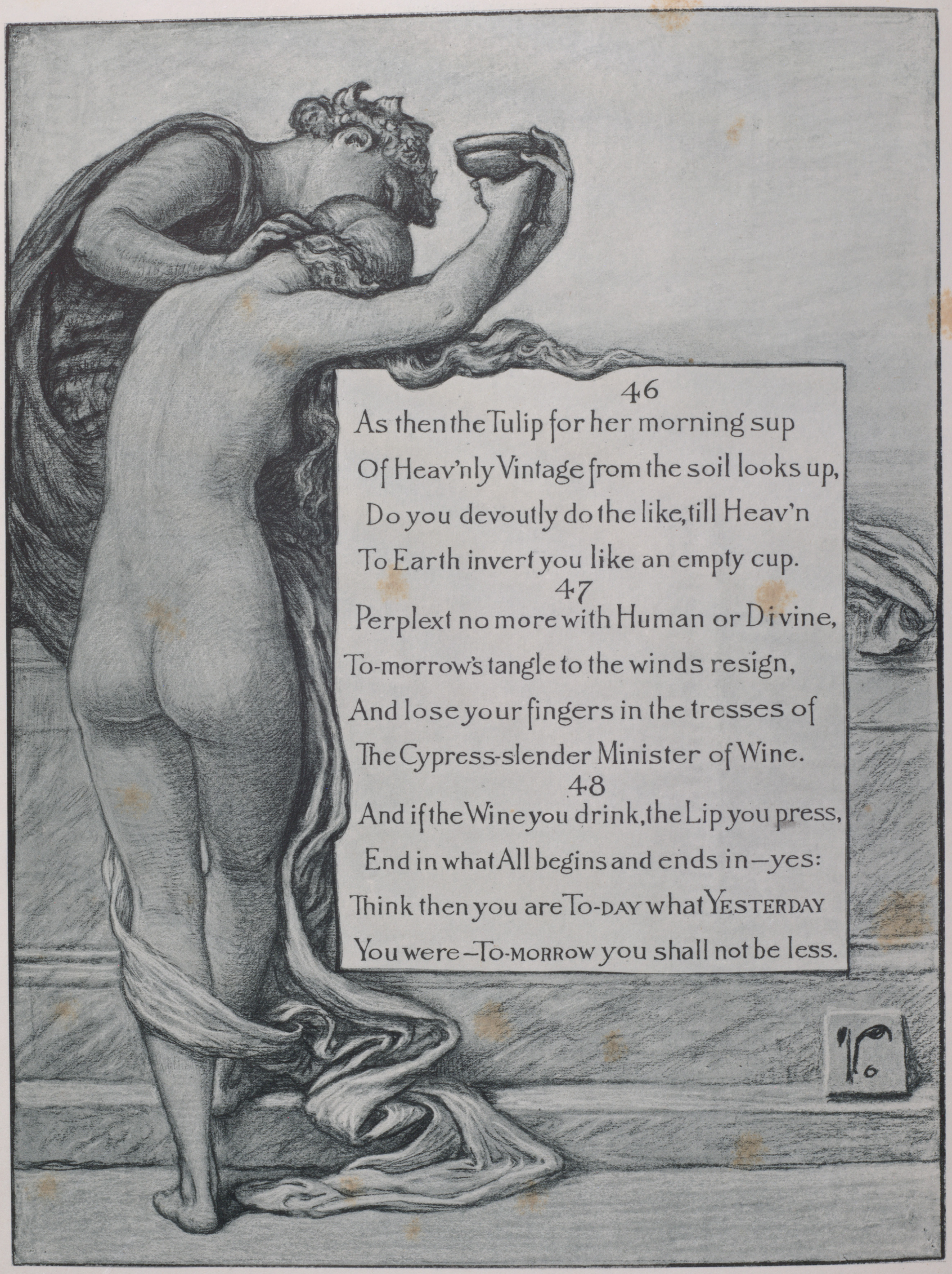
36

And this I know: whether the one True Light
Kindle to Love, or Wrath-consume me quite,
One Flash of It within the Tavern caught
Better than in the Temple lost outright.

37
Up from Earth's Centre through the Seventh Gate
I rose, and on the Throne of Saturn sate,
And many a Knot unravell'd by the Road;
But not the Master-knot of Human Fate.
38
There was the Door to which I found no Key;
There was the Veil through which I could not see:
Some little talk awhile of Me and Thee
There was—and then no more of Thee and Me.
39
Earth could not answer; nor the Seas that mourn
In flowing Purple, of their Lord forlorn;
Nor rolling Heaven, with all his Signs reveal'd
And hidden by the sleeve of Night and Morn.


40
Then of the Thee in Me who works behind
The Veil, I lifted up my hands to find
A Lamp amid the Darkness; and I heard,
As from Without—The Me within Thee blind!"
41
Then to the Lip of this poor earthen Urn
I lean'd, the Secret of my Life to learn:
And Lip to Lip it murmur'd—"While you live,
Drink!—for, once dead, you never shall return."
42
I think the Vessel, that with fugitive
Articulation answer'd, once did live,
And drink; and Ah! the passive Lip I kiss'd,
How many Kisses might it take—and give!


43
For I remember stopping by the way
To watch a Potter thumping his wet Clay:
And with its all-obliterated Tongue
It murmur'd–"Gently, Brother, gently pray!"
44
Listen–a moment listen!–Of the same
Poor Earth from which that Human Whisper came
The luckless Mould in which Mankind was cast
They did compose, and call'd him by the name.
45
And not a drop that from our cups we throw
For Earth to drink of, but may steal below
To quench the fire of Anguish in some Eye
There hidden–far beneath, and long ago.



46

As then the Tulip for her morning sup
Of Heav'nly Vintage from the soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you like an empty cup.

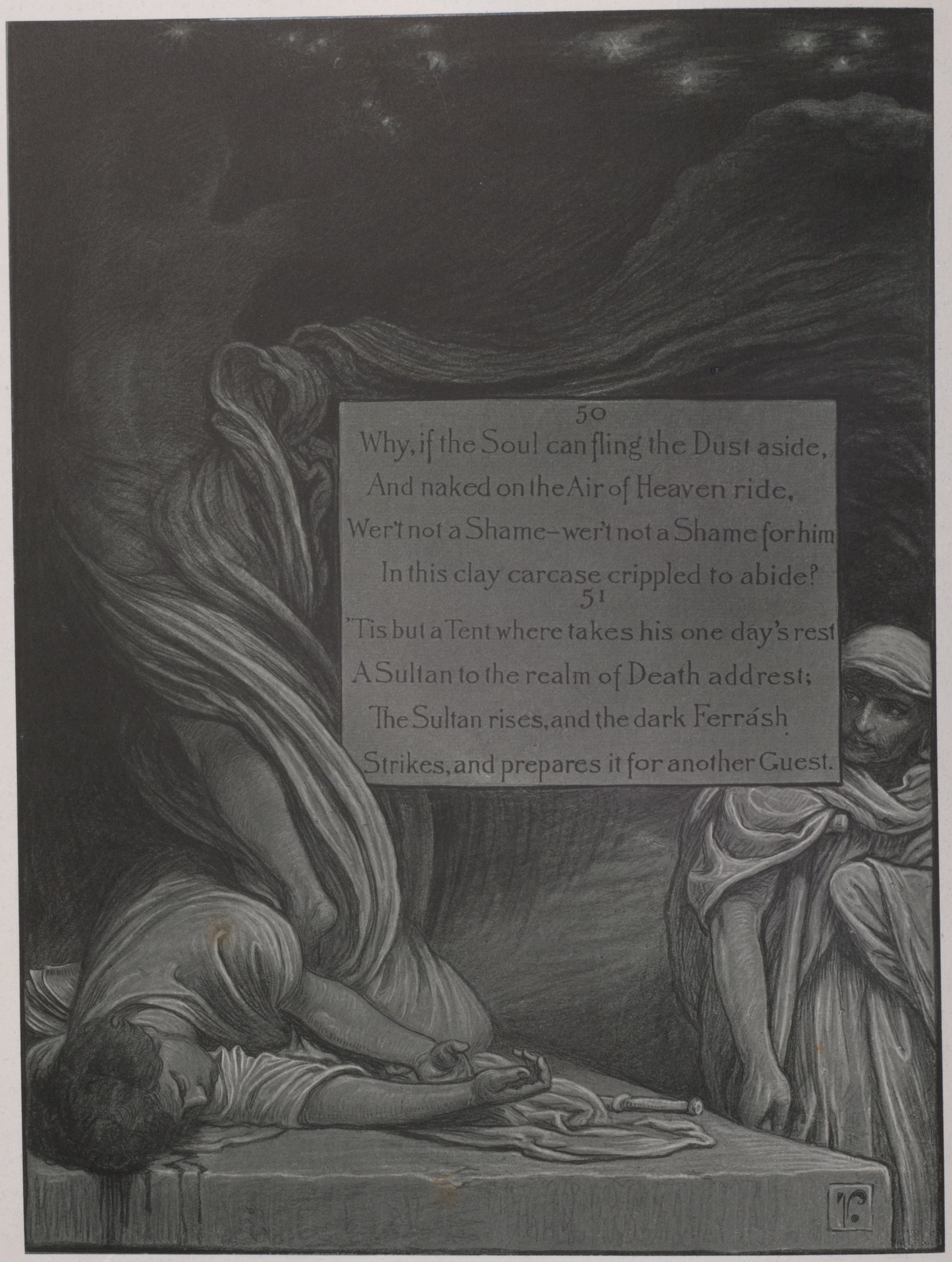
47

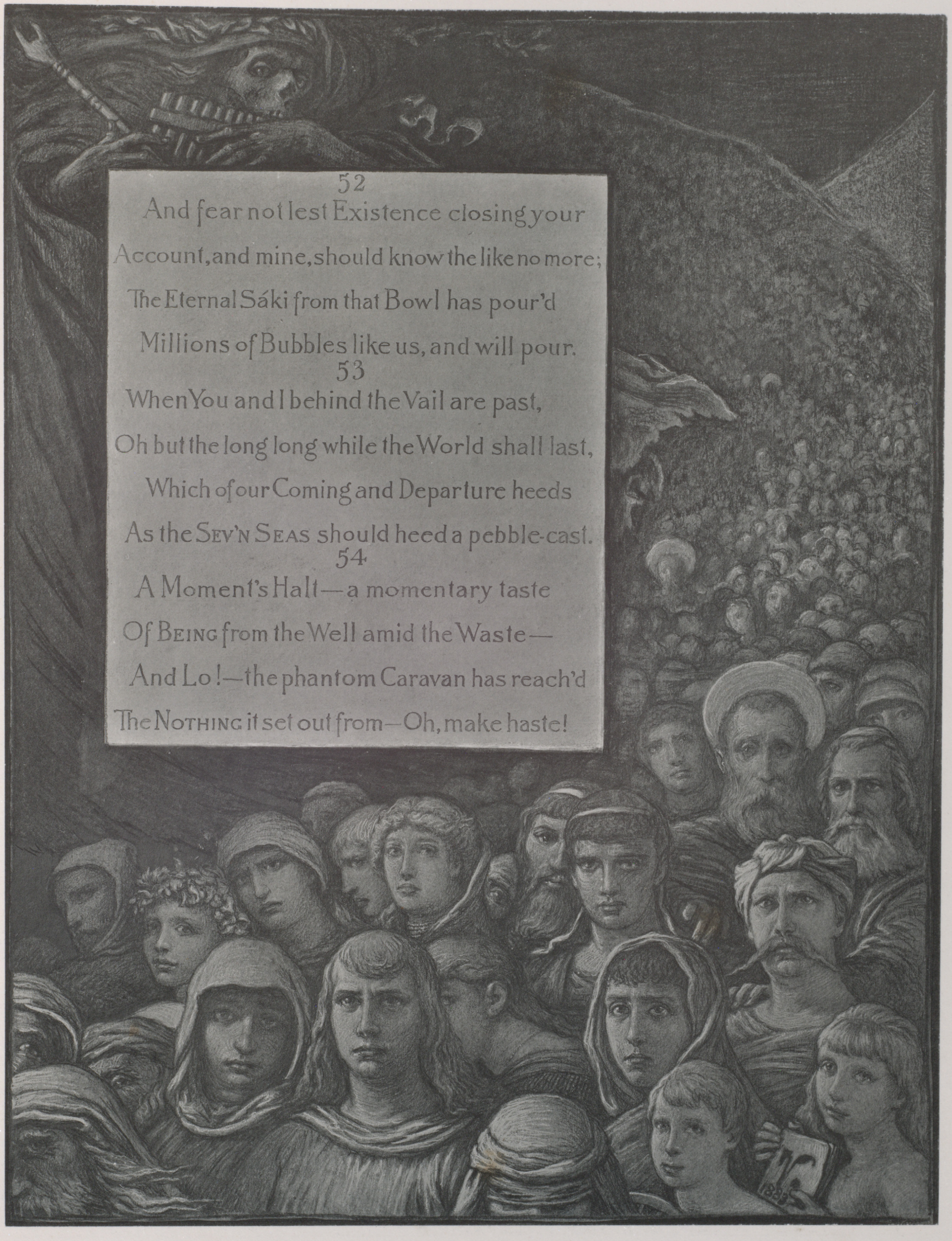
Perplext no more with Human or Divine,
To-morrow's tangle to the winds resign,
And lose your fingers in the tresses of
The Cypress-slender Minister of Wine.

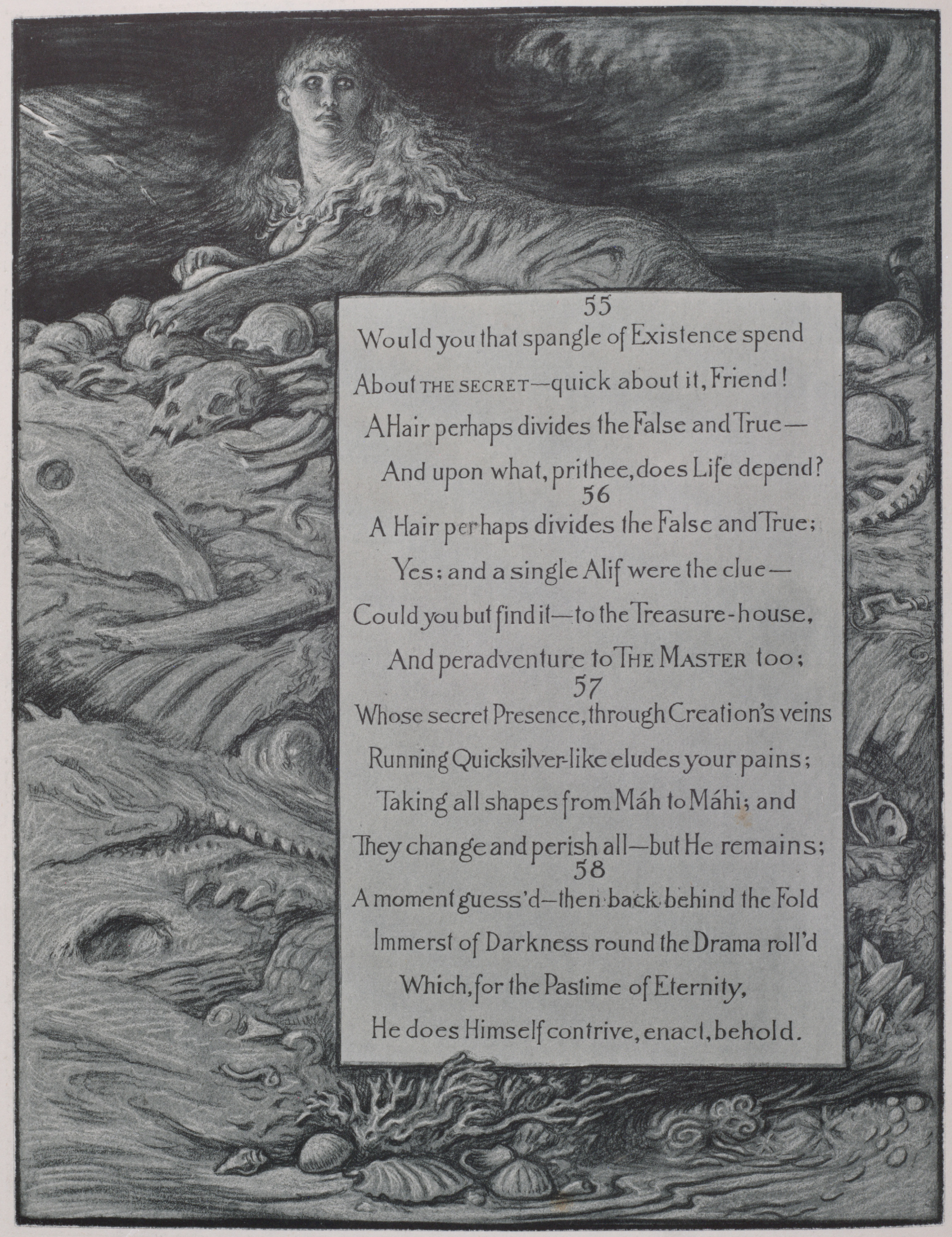
48

And if the Wine you drink, the Lip you press,
End in what All begins and ends in—yes:
Think then you are To-DAY what YESTERDAY
You were—To-MORROW you shall not be less.

49
So when the Angel of the darker Drink
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.


50
Why, if the Soul can fling the Dust aside,
And naked on the Air of Heaven ride,
Wer't not a Shame–wer't not a Shame for him
In this clay carcase crippled to abide?
51
'Tis but a Tent where takes his one day's rest
A Sultan to the realm of Death addrest;
The Sultan rises, and the dark Ferrásh
Strikes, and prepares it for another Guest.


52
And fear not lest Existence closing your
Account, and mine, should know the like no more;
The Eternal Sáki from that Bowl has pour'd
Millions of Bubbles like us, and will pour.
53
When You and I behind the Vail are past,
Oh but the long long while the World shall last,
Which of our Coming and Departure heeds
As the Sev'n Seas should heed a pebble-cast.
54
A Moment's Halt—a momentary taste
Of Being from the Well amid the Waste—
And Lo!—the phantom Caravan has reach'd
The Nothing it set out from—Oh, make haste!



55

Would you that spangle of Existence spend
About THE SECRET—quick about it, Friend!
A Hair perhaps divides the False and True—
And upon what, prithee, does Life depend?

56

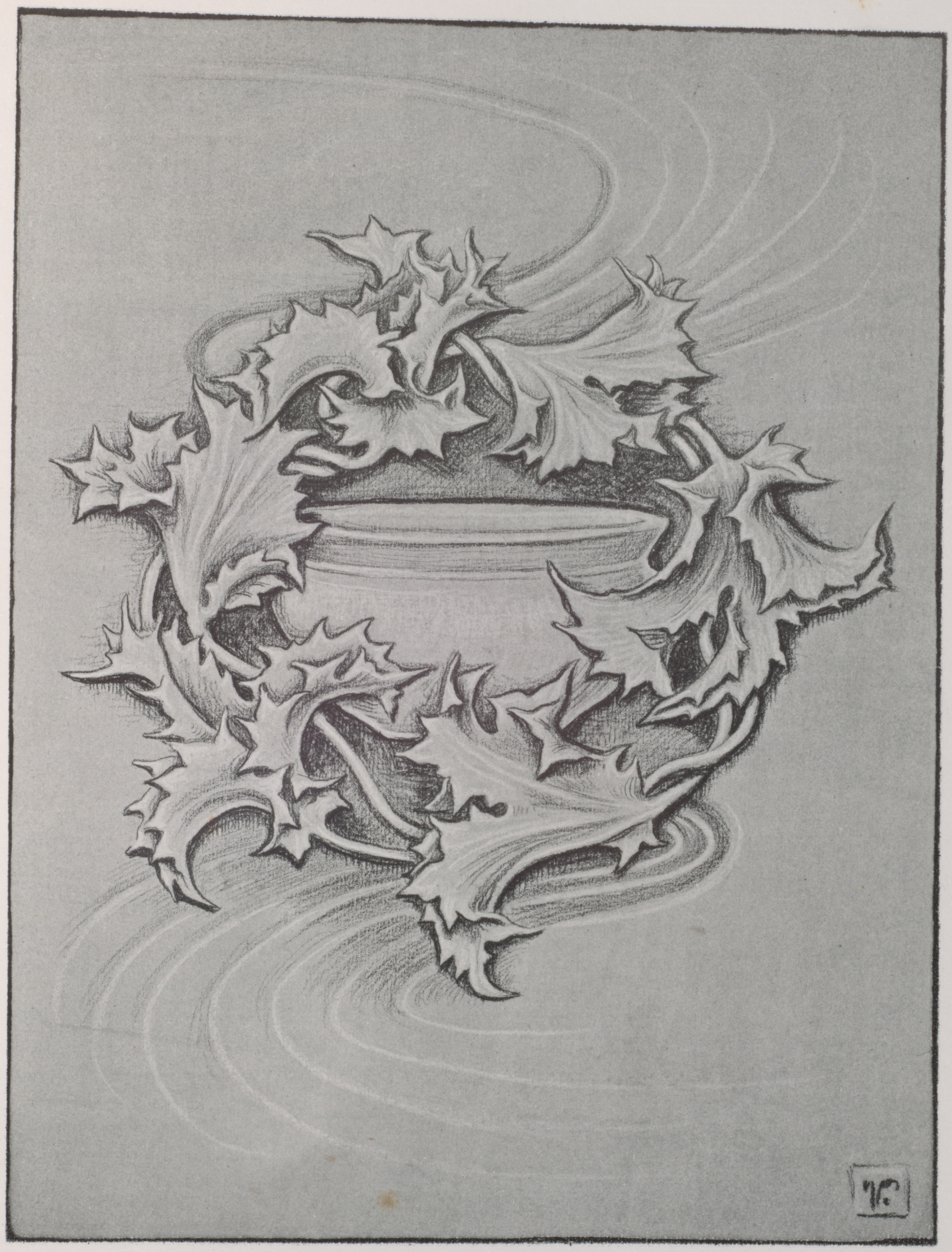
A Hair perhaps divides the False and True;
Yes; and a single Alif were the clue—
Could you but find it—to the Treasure-house,
And peradventure to THE MASTER too;

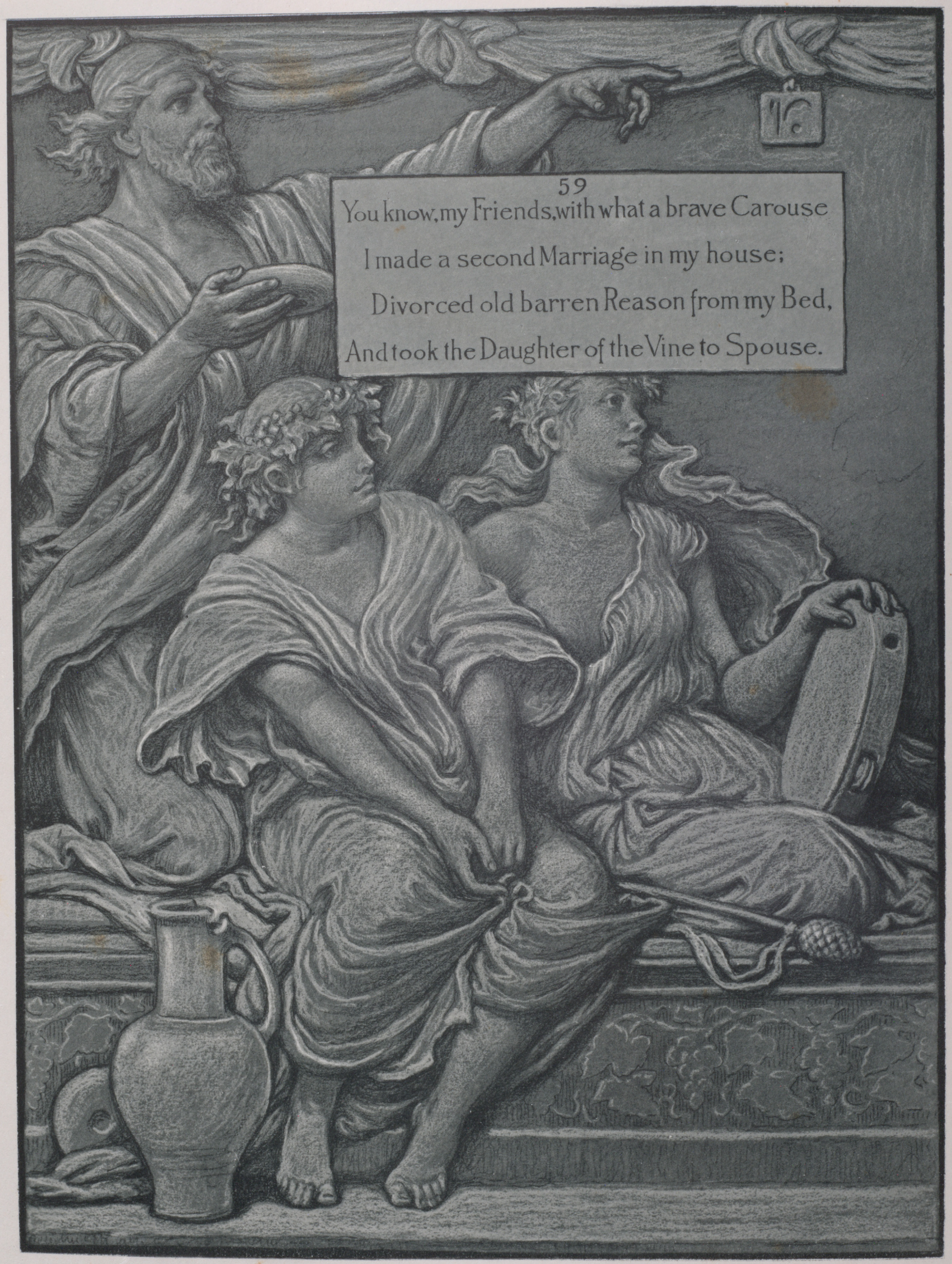
57

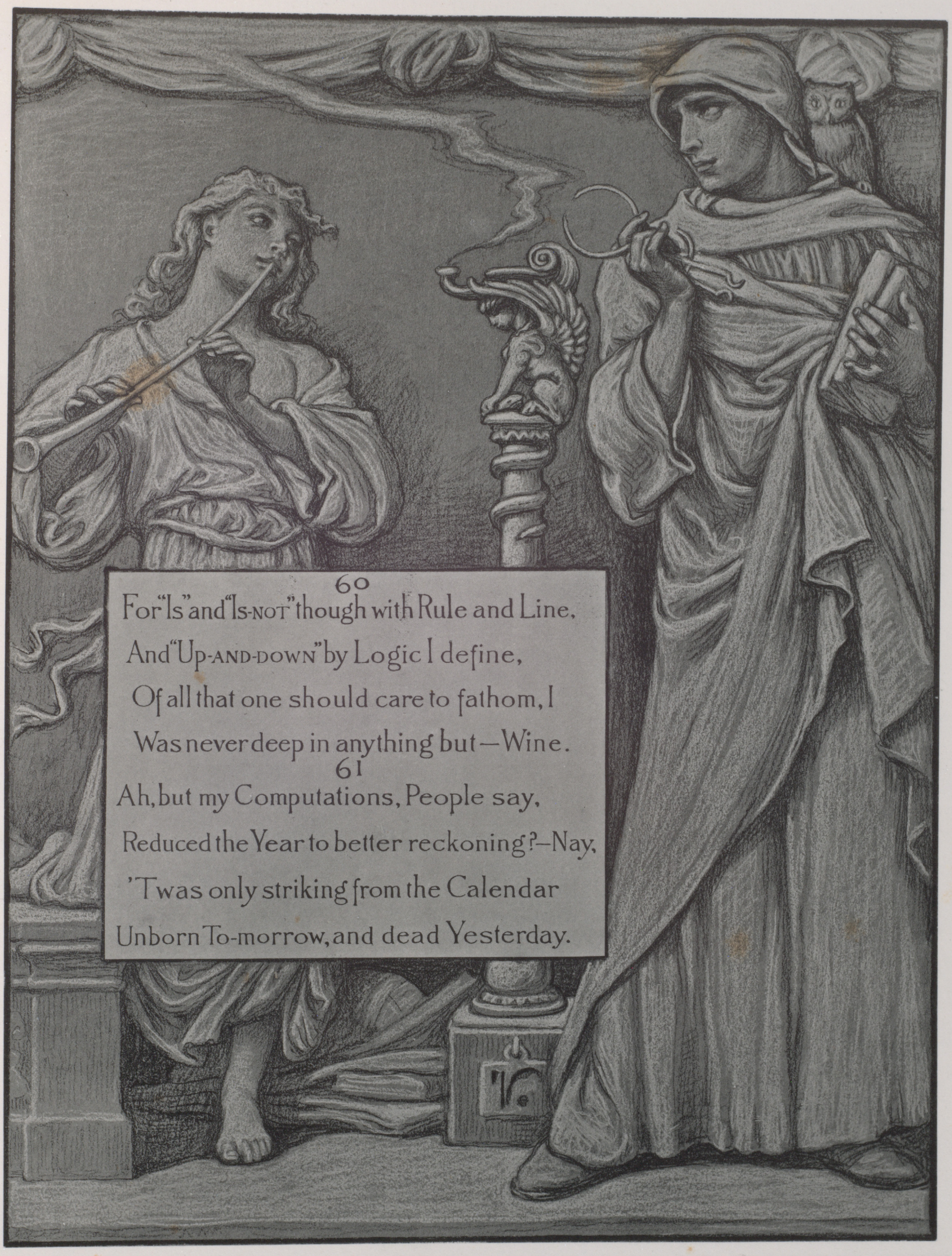
Whose secret Presence, through Creation's veins
Running Quicksilver-like eludes your pains;
Taking all shapes from Máh to Máhi; and
They change and perish all—but He remains;

58

A moment guess'd—then back behind the Fold
Immerst of Darkness round the Drama roll'd
Which, for the Pastime of Eternity,
He does Himself contrive, enact, behold.




59
You know, my Friends, with what a brave Carouse
I made a second Marriage in my house;
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

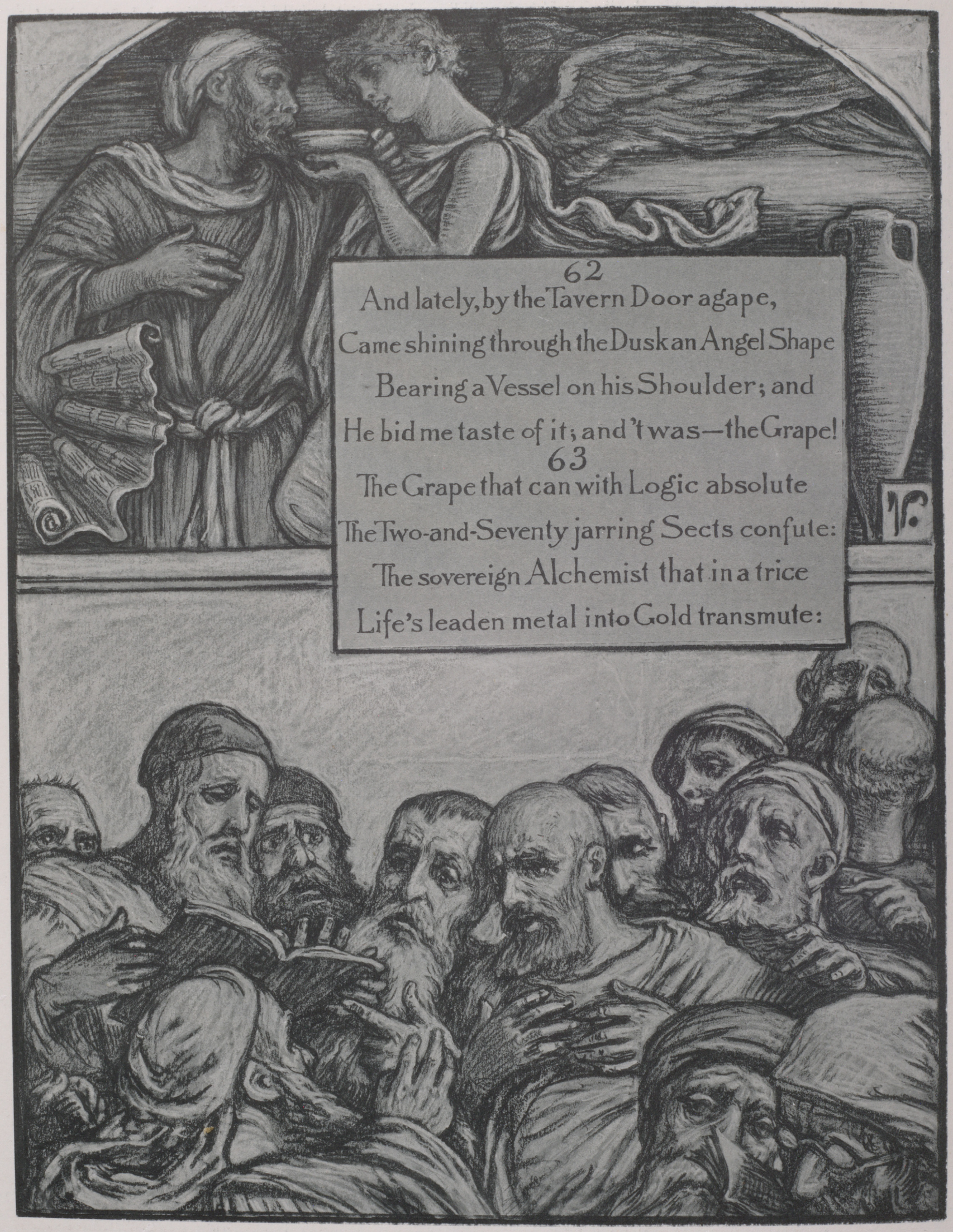


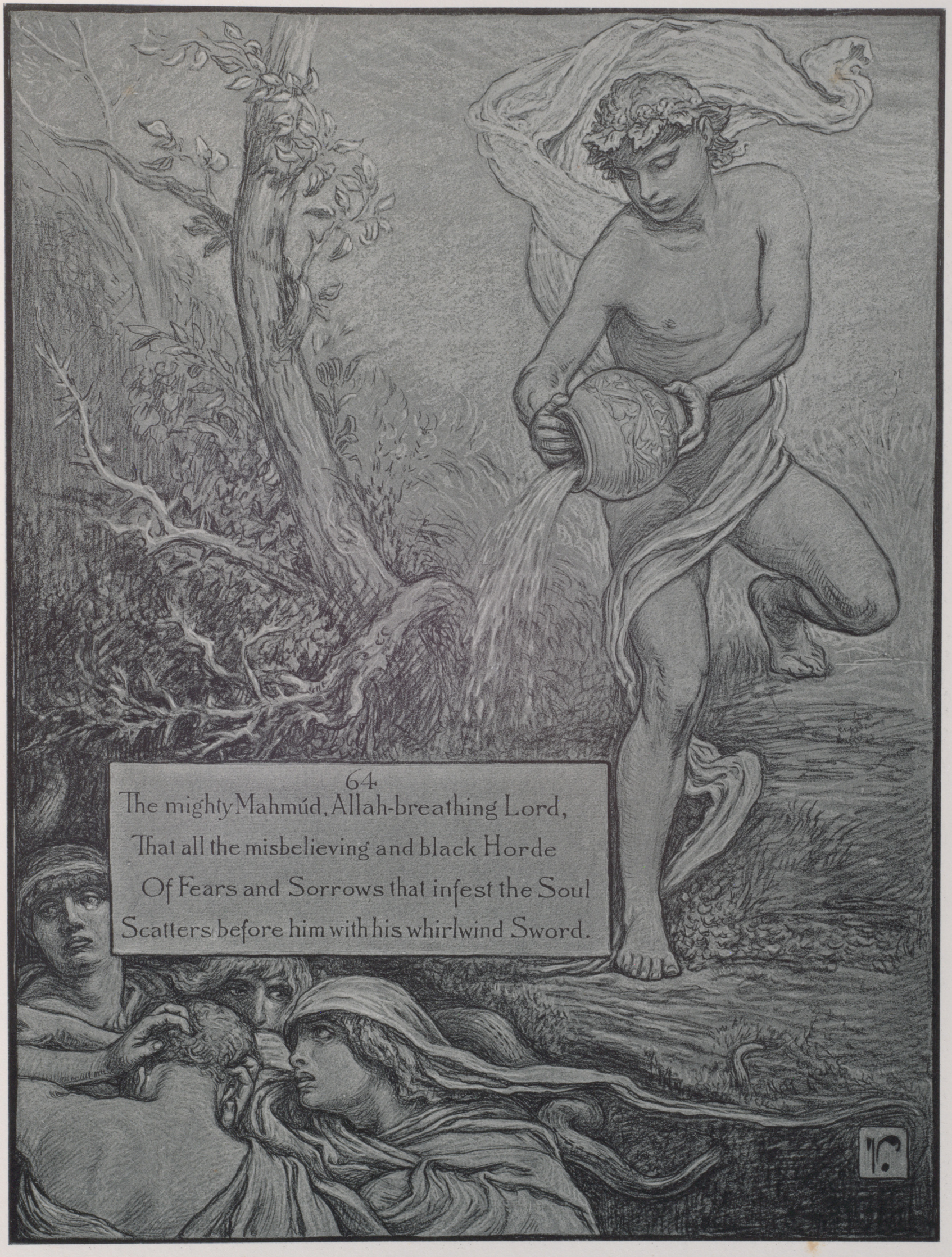
60

For "Is" and "Is-NOT" though with Rule and Line,
And "Up-AND-DOWN" by Logic I define,
Of all that one should care to fathom, I
Was never deep in anything but—Wine.

61

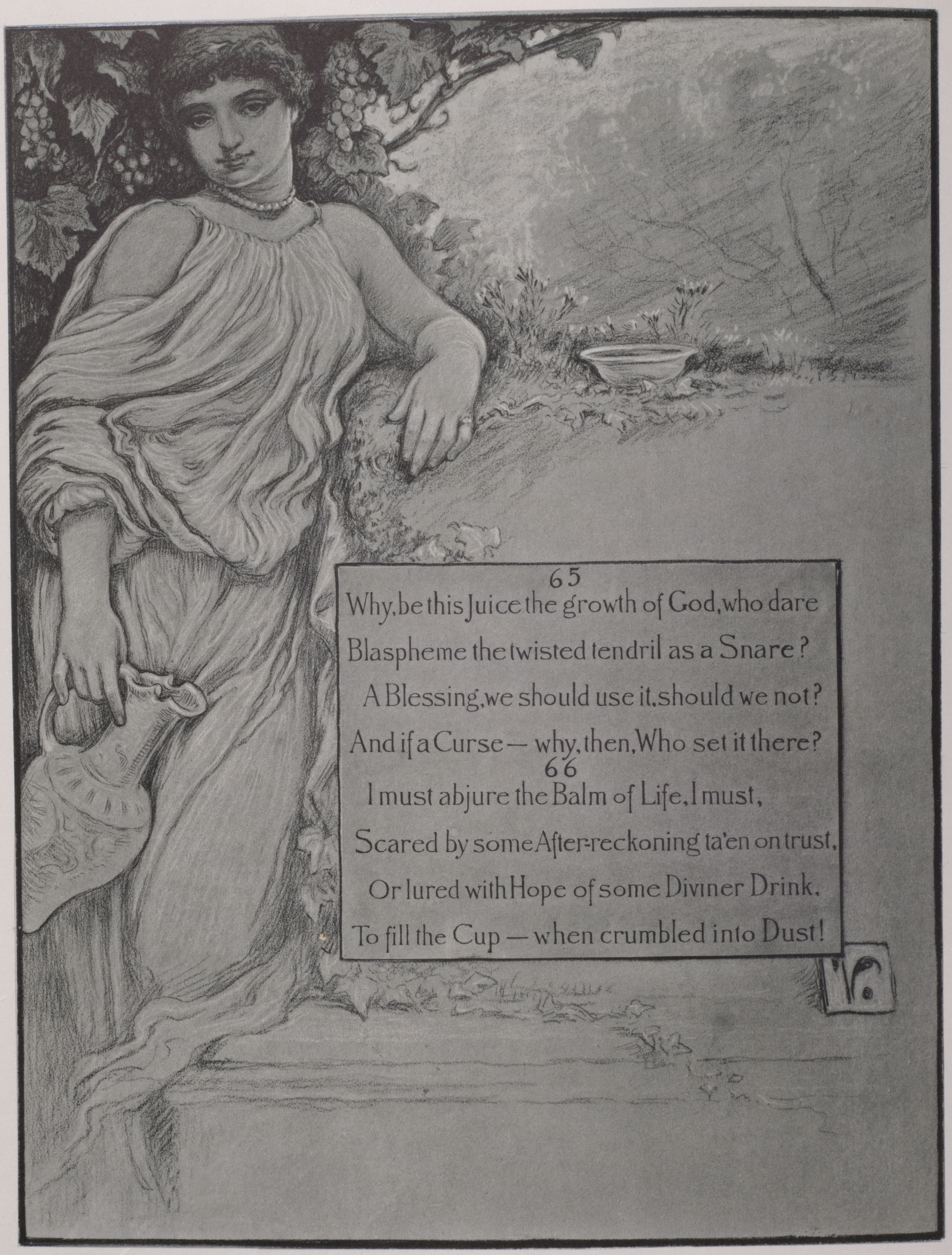
Ah, but my Computations, People say,
Reduced the Year to better reckoning?—Nay,
'Twas only striking from the Calendar
Unborn To-morrow, and dead Yesterday.


62
And lately, by the Tavern Door agape,
Came shining through the Dusk an Angel Shape
Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 'twas—the Grape!
63
The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:
The sovereign Alchemist that in a trice
Life's leaden metal into Gold transmute:



64

The mighty Mahmúd, Allah-breathing Lord,
That all the misbelieving and black Horde
Of Fears and Sorrows that infest the Soul
Scatters before him with his whirlwind Sword.

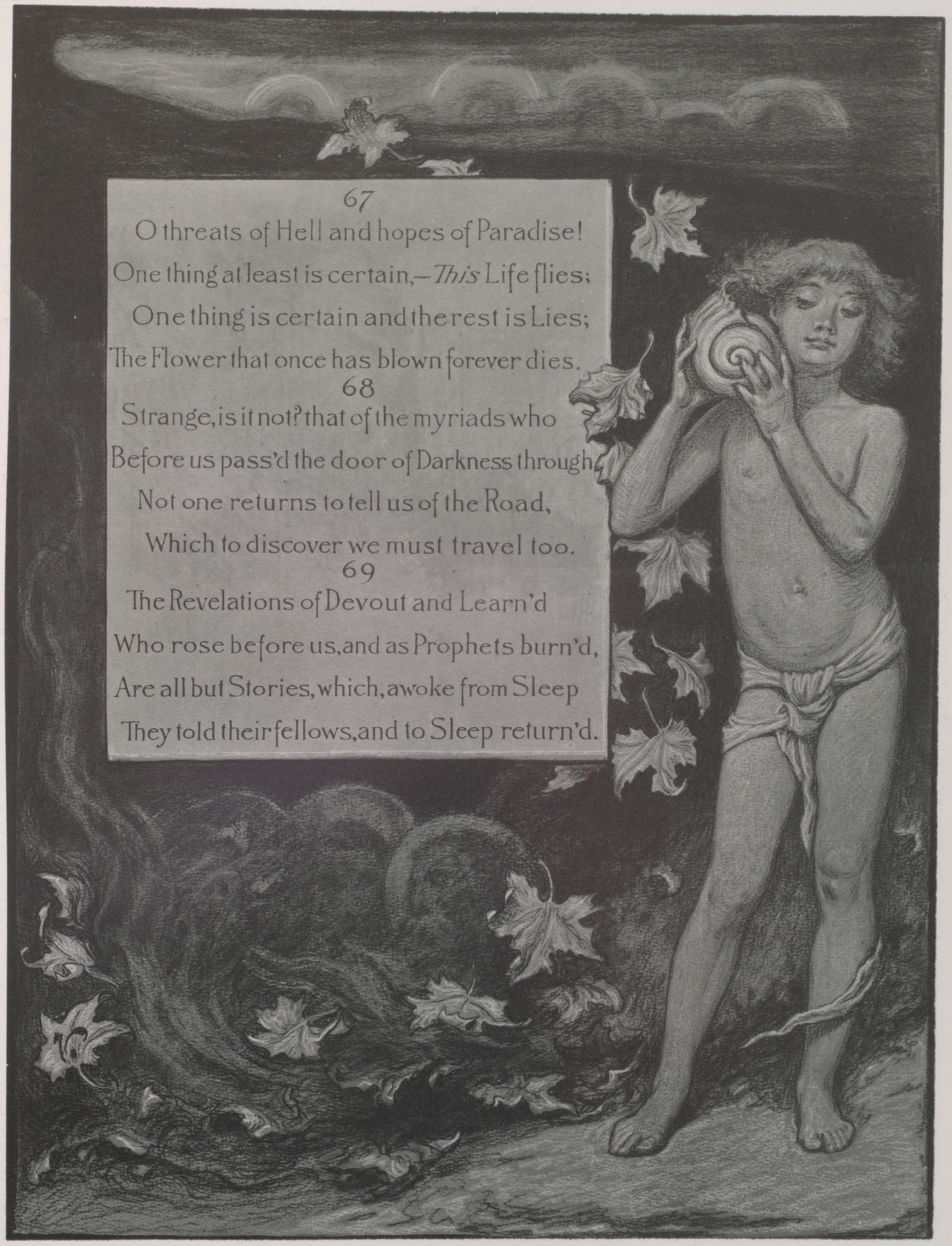


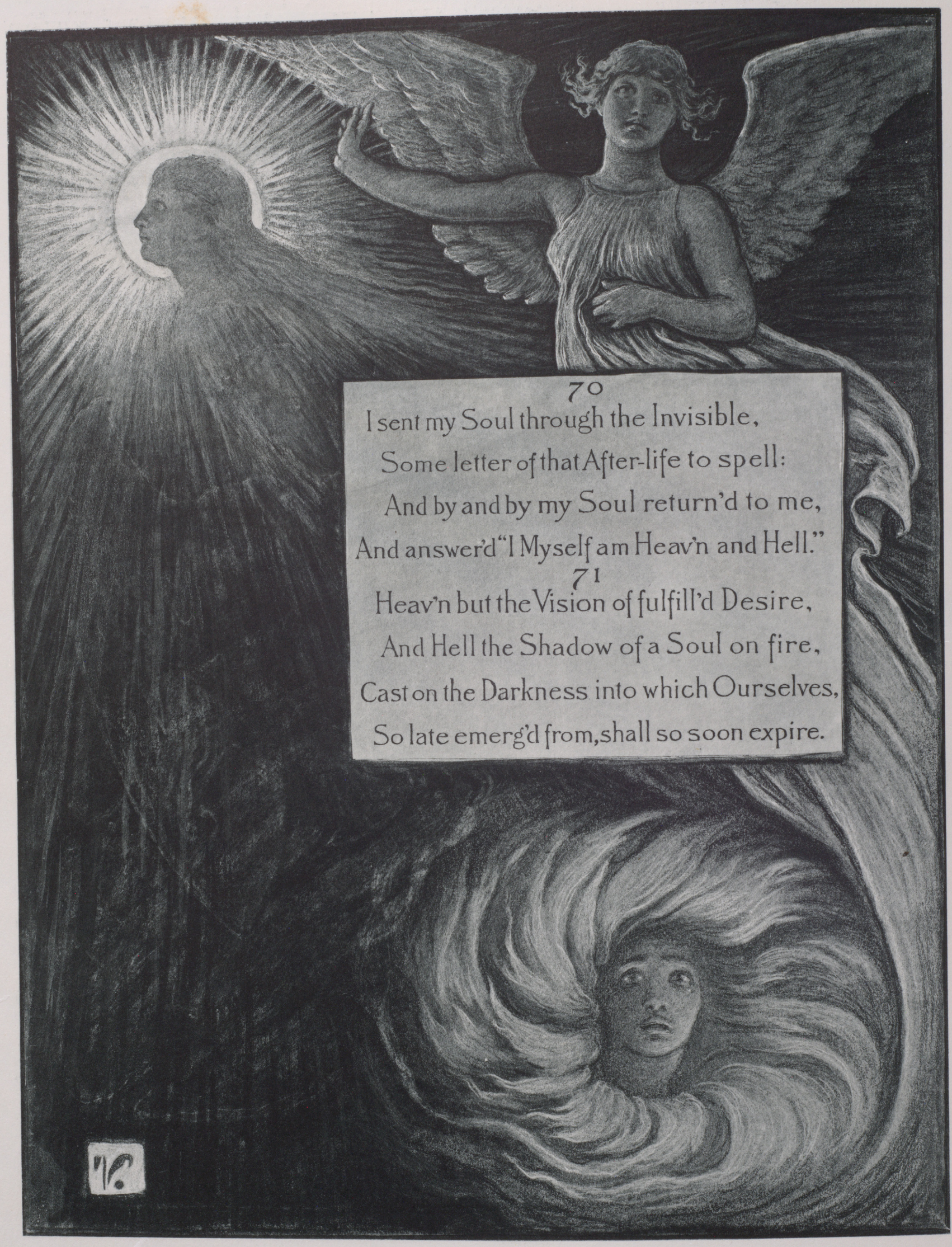
65

Why, be this Juice the growth of God, who dare
Blaspheme the twisted tendril as a Snare?
A Blessing, we should use it, should we not?
And if a Curse — why, then, Who set it there?

66

I must abjure the Balm of Life, I must,
Scared by some After-reckoning ta'en on trust,
Or lured with Hope of some Diviner Drink,
To fill the Cup — when crumbled into Dust!


67
O threats of Hell and hopes of Paradise!
One thing at least is certain,—*This* Life flies;
One thing is certain and the rest is Lies;
The Flower that once has blown forever dies.
68
Strange, is it not? that of the myriads who
Before us pass'd the door of Darkness through
Not one returns to tell us of the Road,
Which to discover we must travel too.
69
The Revelations of Devout and Learn'd
Who rose before us, and as Prophets burn'd,
Are all but Stories, which, awoke from Sleep
They told their fellows, and to Sleep return'd.

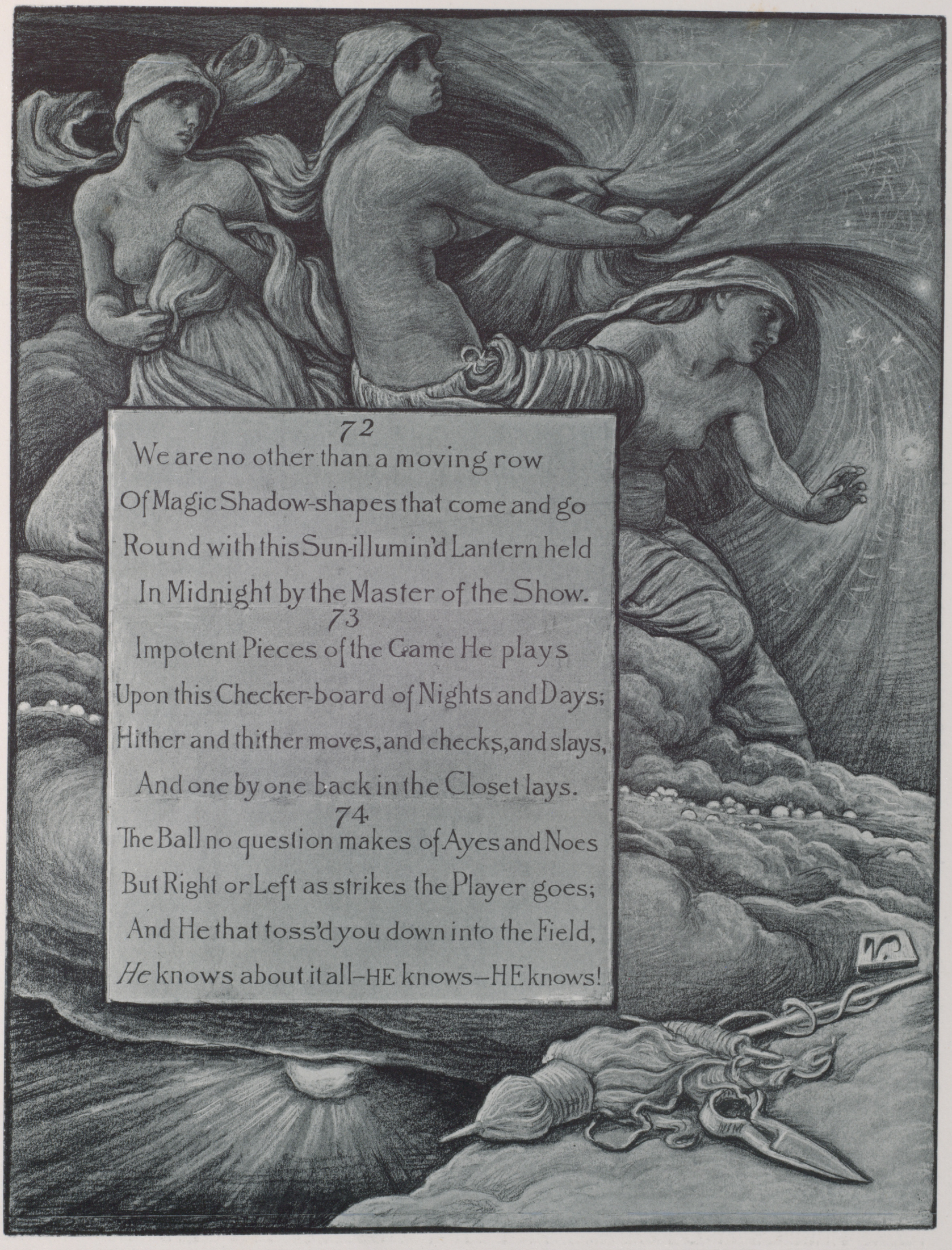


70

I sent my Soul through the Invisible,
Some letter of that After-life to spell:
And by and by my Soul return'd to me,
And answer'd "I Myself am Heav'n and Hell."

71

Heav'n but the Vision of fulfill'd Desire,
And Hell the Shadow of a Soul on fire,
Cast on the Darkness into which Ourselves,
So late emerg'd from, shall so soon expire.



72

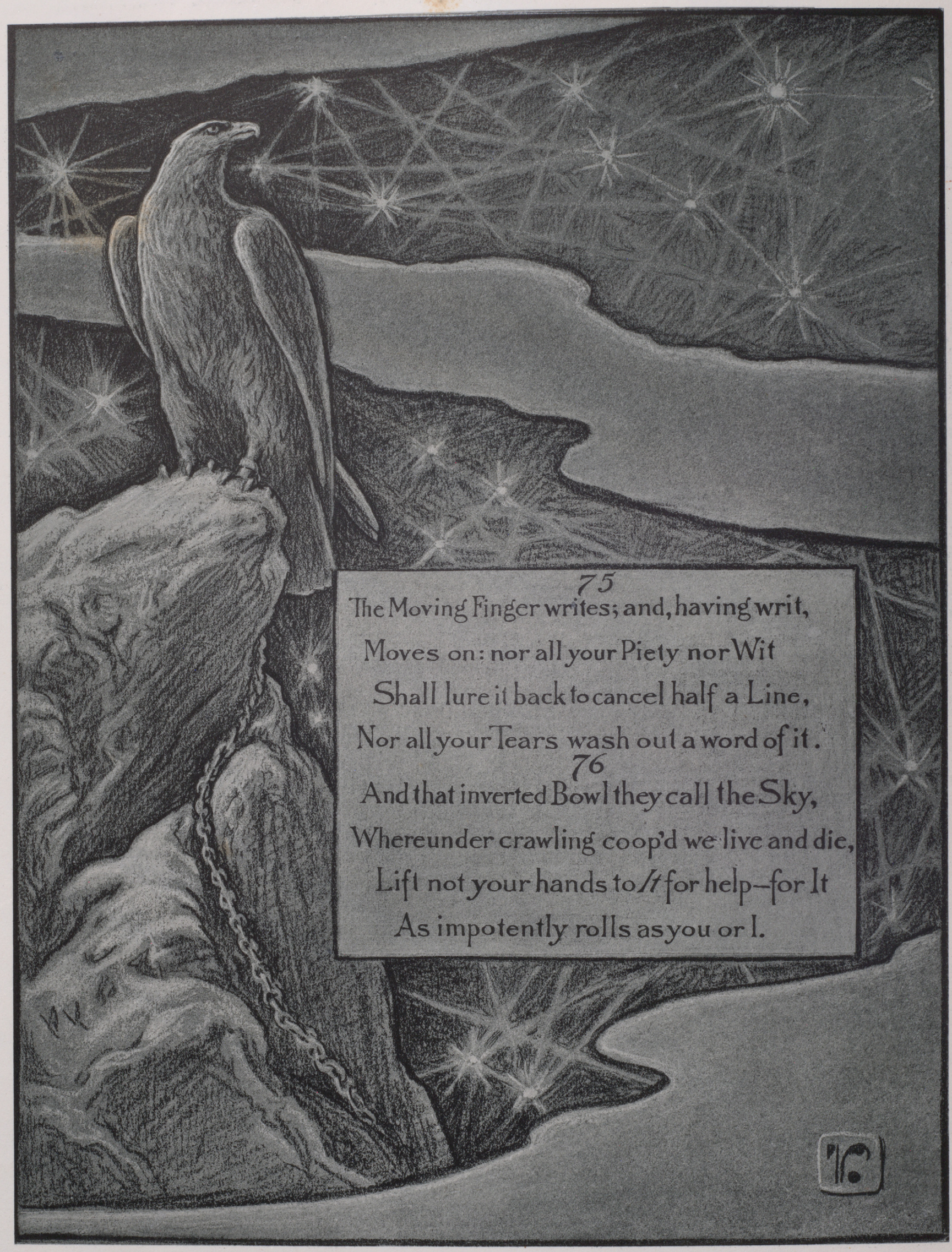
We are no other than a moving row
Of Magic Shadow-shapes that come and go
Round with this Sun-illumin'd Lantern held
In Midnight by the Master of the Show.

73

Impotent Pieces of the Game He plays
Upon this Checker-board of Nights and Days;
Hither and thither moves, and checks, and slays,
And one by one back in the Closet lays.

74

The Ball no question makes of Ayes and Noes
But Right or Left as strikes the Player goes;
And He that toss'd you down into the Field,
He knows about it all—HE knows—HE knows!



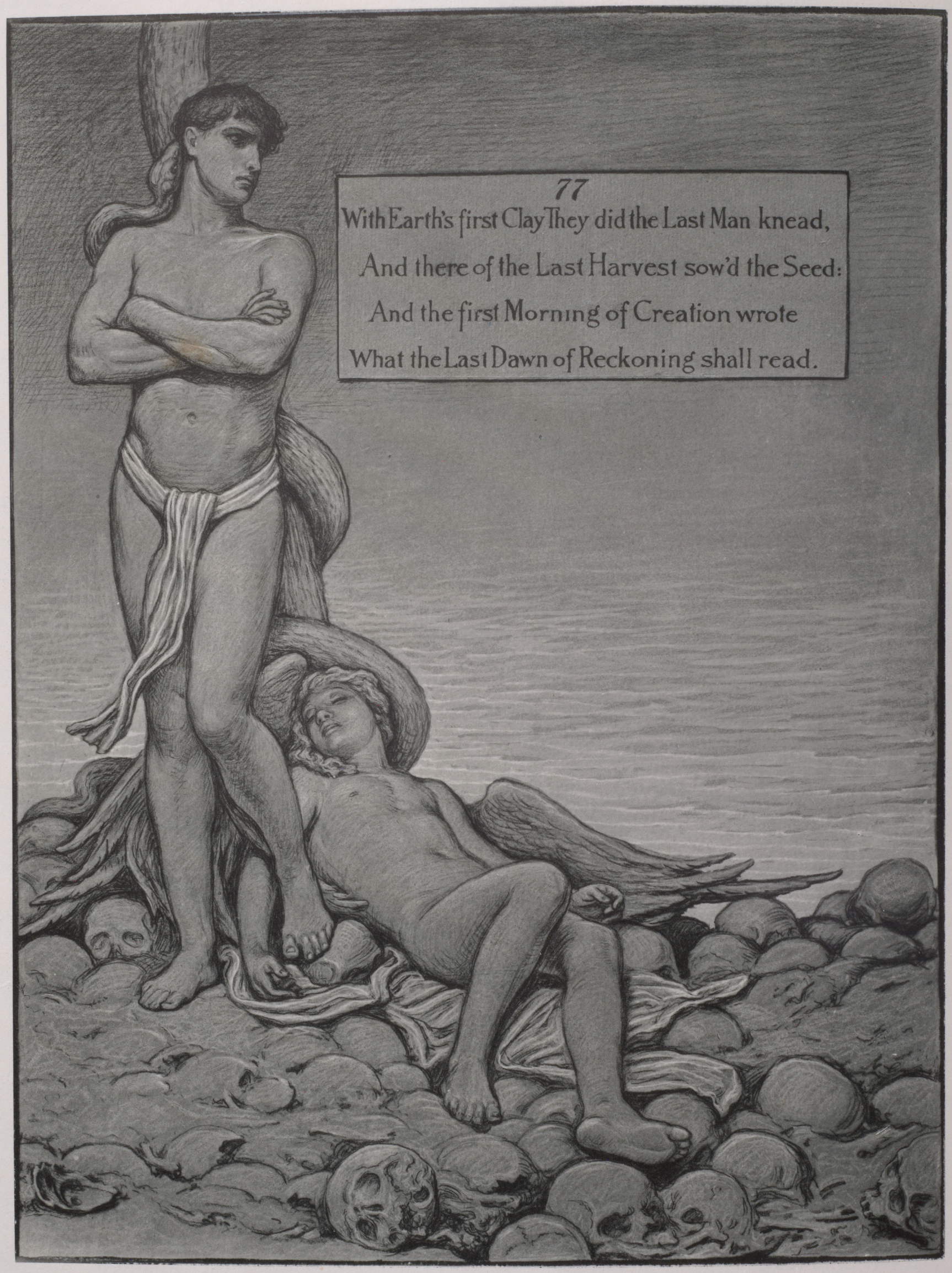
75

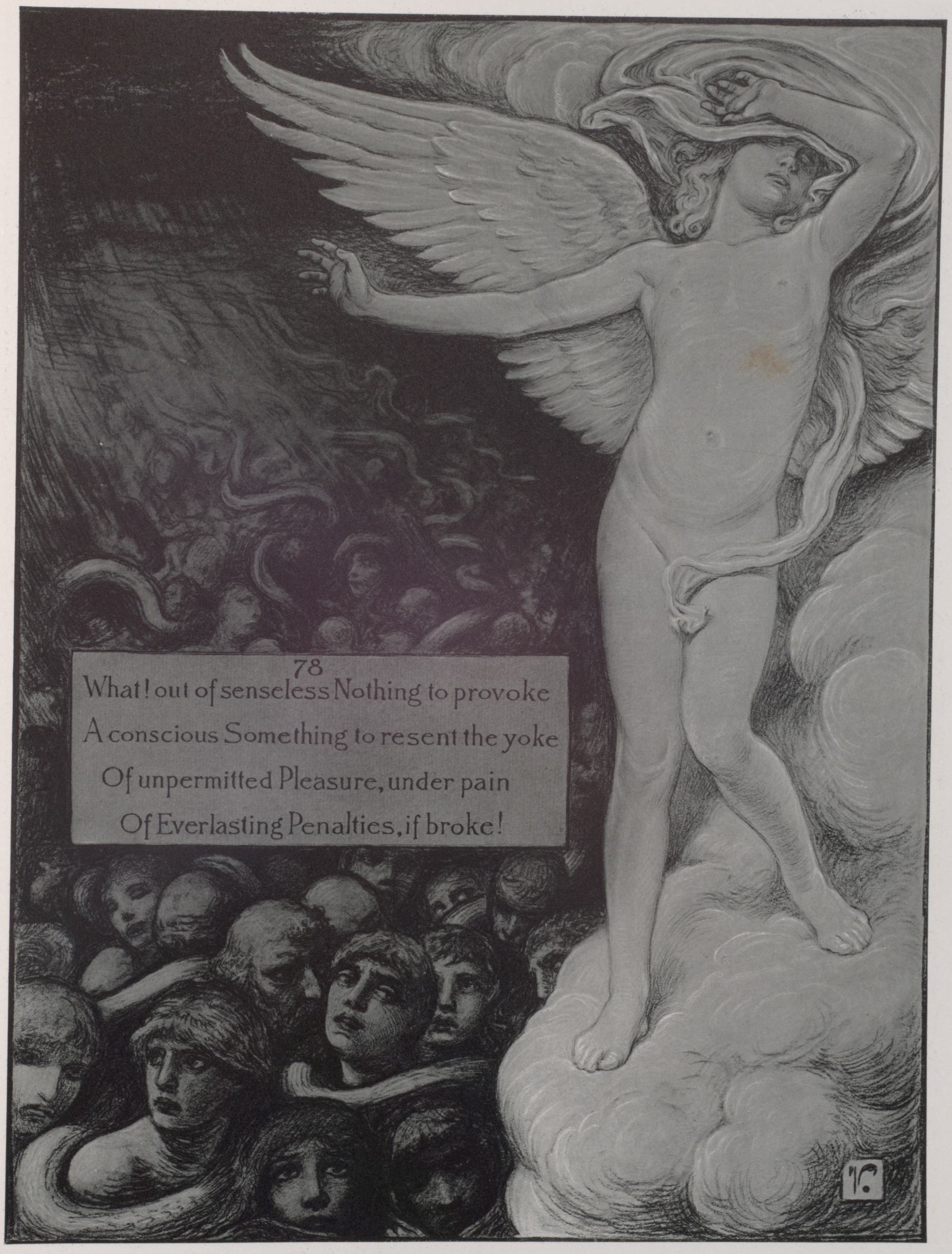
The Moving Finger writes; and, having writ,
Moves on: nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a word of it.

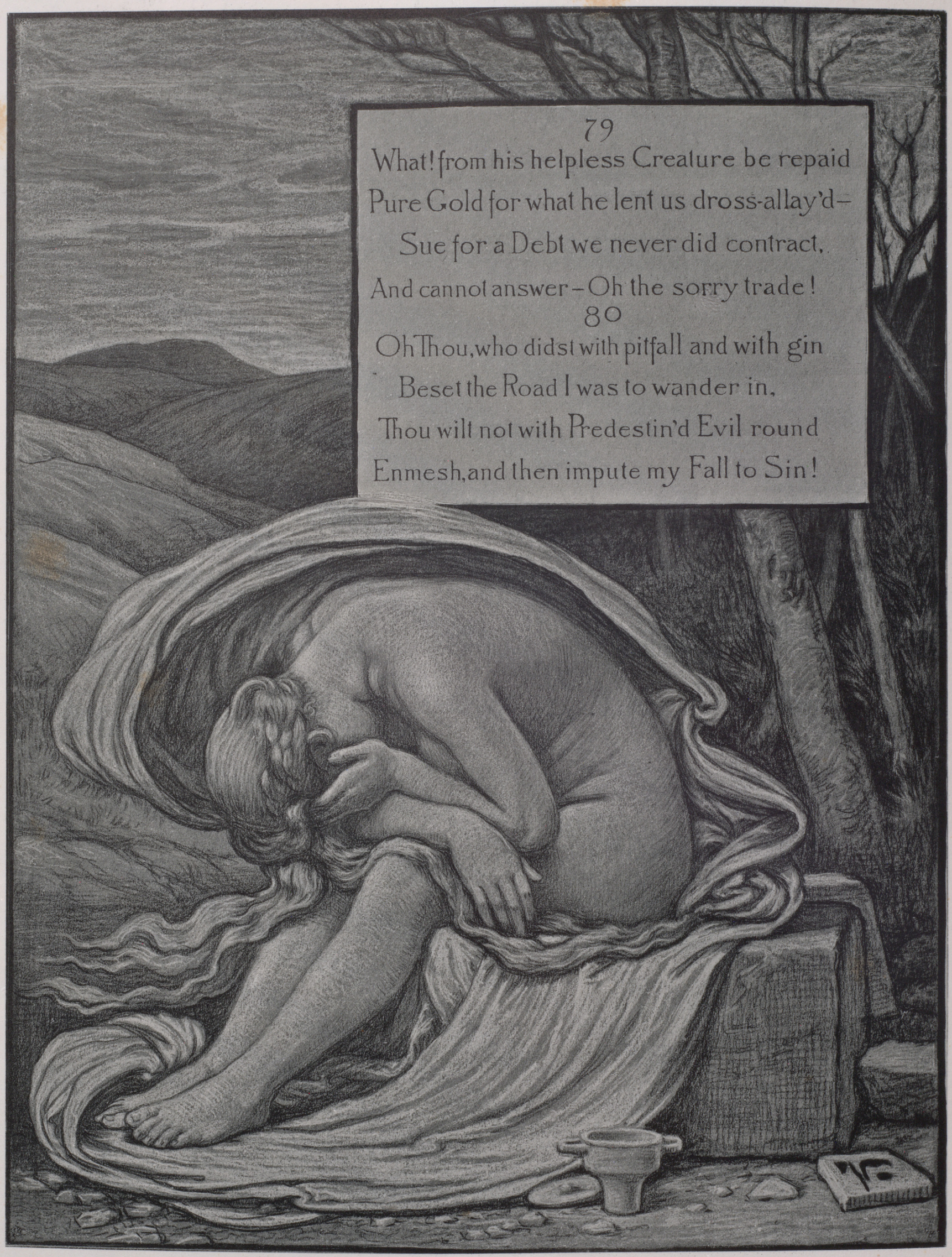
76

And that inverted Bowl they call the Sky,
Whereunder crawling coop'd we live and die,
Lift not your hands to *It* for help—for It
As impotently rolls as you or I.

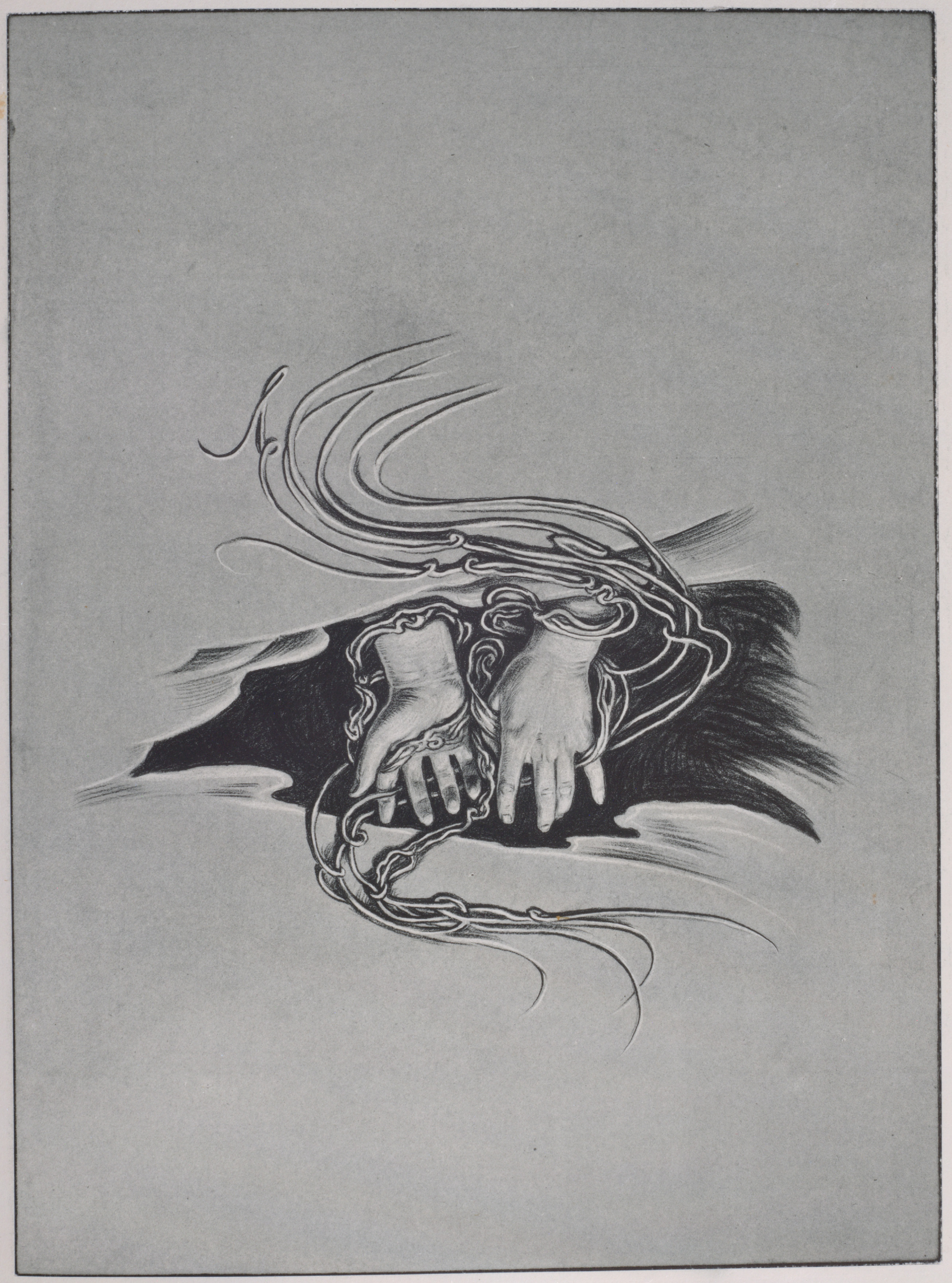
16


77
With Earth's first Clay They did the Last Man knead,
And there of the Last Harvest sow'd the Seed:
And the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.


78
What! out of senseless Nothing to provoke
A conscious Something to resent the yoke
Of unpermitted Pleasure, under pain
Of Everlasting Penalties, if broke!


79
What! from his helpless Creature be repaid
Pure Gold for what he lent us dross-allay'd–
Sue for a Debt we never did contract,
And cannot answer – Oh the sorry trade!
80
Oh Thou, who didst with pitfall and with gin
Beset the Road I was to wander in,
Thou wilt not with Predestin'd Evil round
Enmesh, and then impute my Fall to Sin!

81
Oh, Thou, who Man of baser Earth didst make
And ev'n with Paradise devise the Snake:
For all the Sin wherewith the Face of Man
Is blacken'd—Man's Forgiveness give—and take!

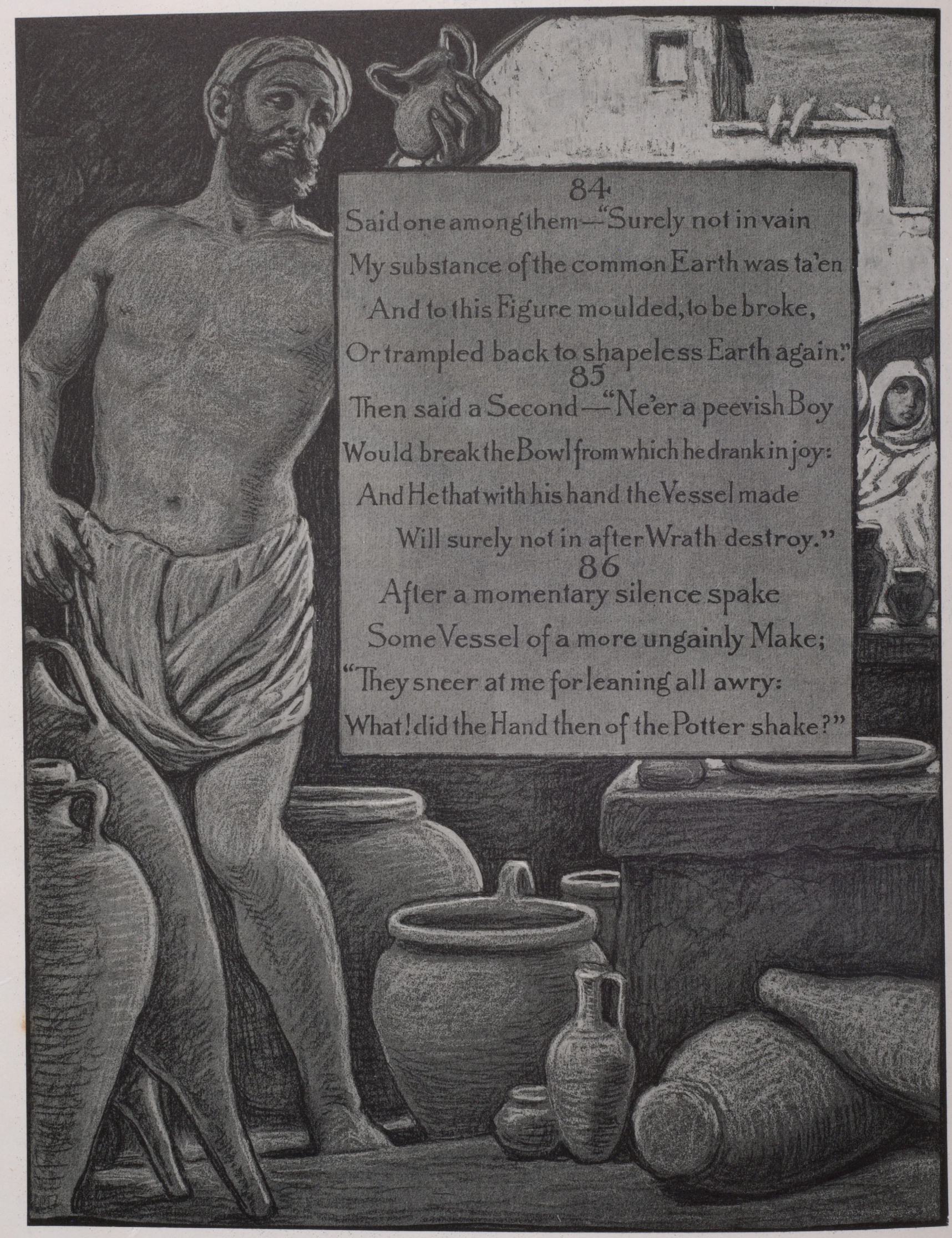


82

As under cover of departing Day
Slunk hunger-stricken Ramazán away,
Once more within the Potter's house alone
I stood, surrounded by the Shapes of Clay.

83

Shapes of all Sorts and Sizes, great and small,
That stood along the floor and by the wall;
And some loquacious Vessels were; and some
Listen'd perhaps, but never talk'd at all.



84

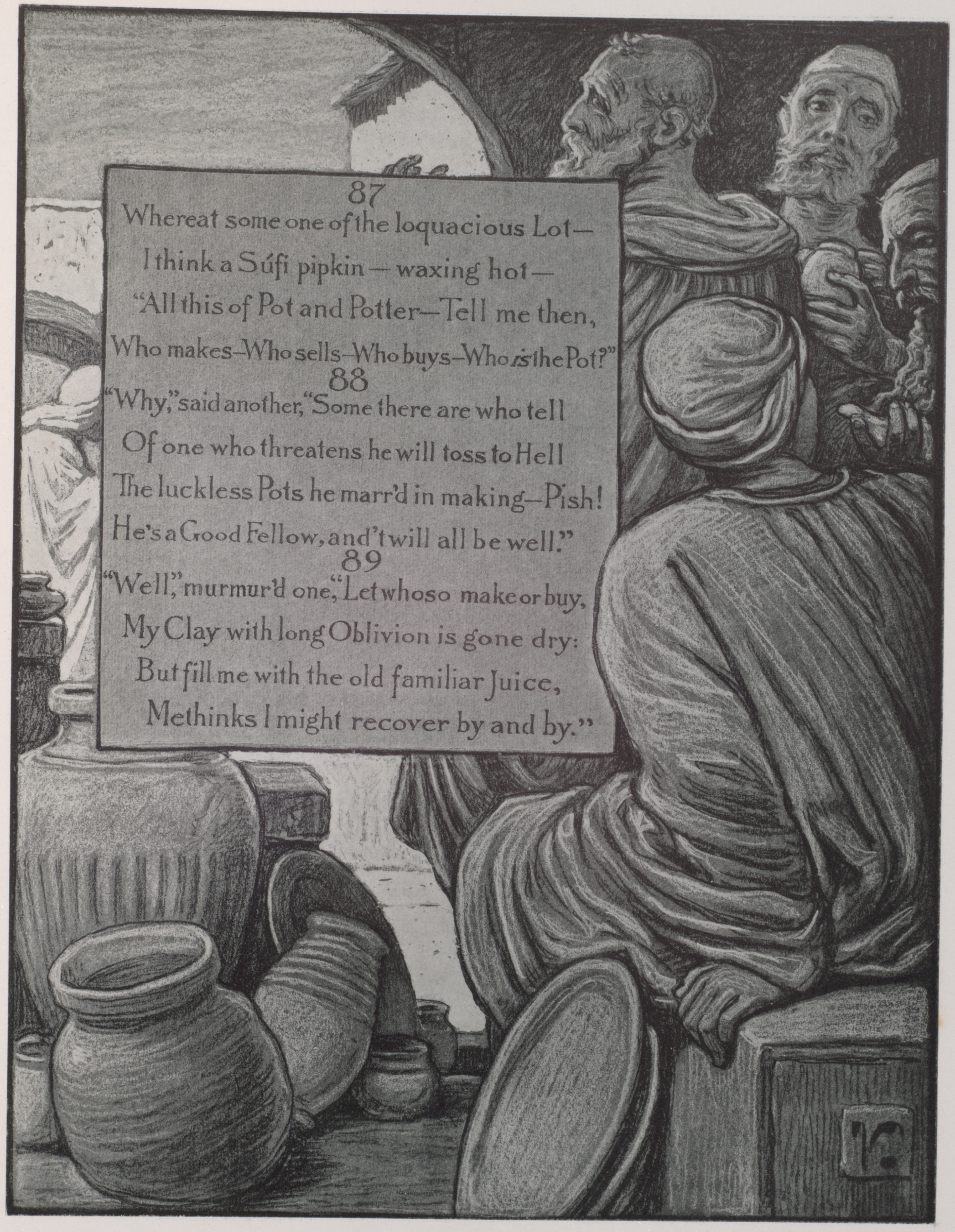
Said one among them—"Surely not in vain
My substance of the common Earth was ta'en
And to this Figure moulded, to be broke,
Or trampled back to shapeless Earth again."

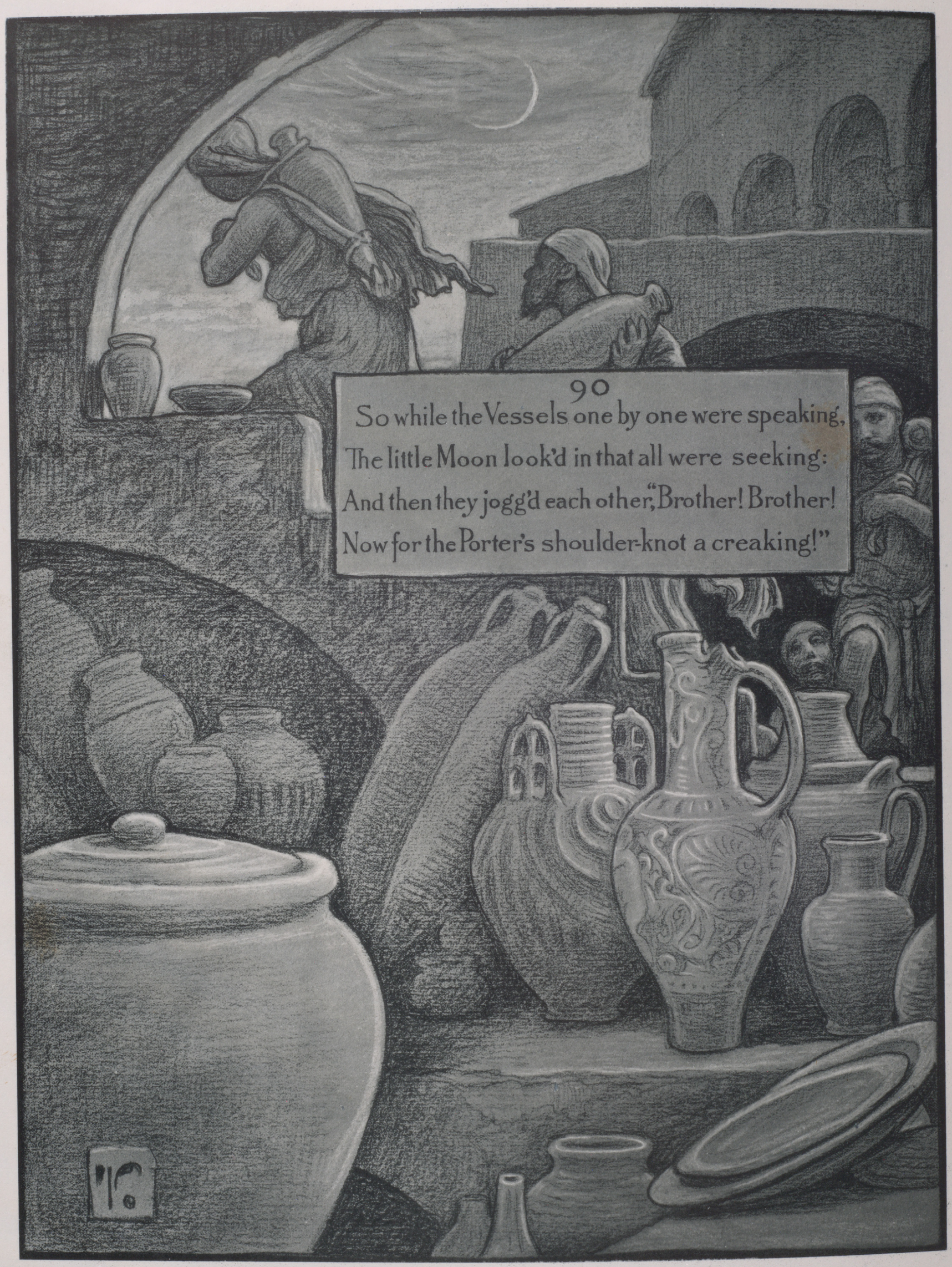
85

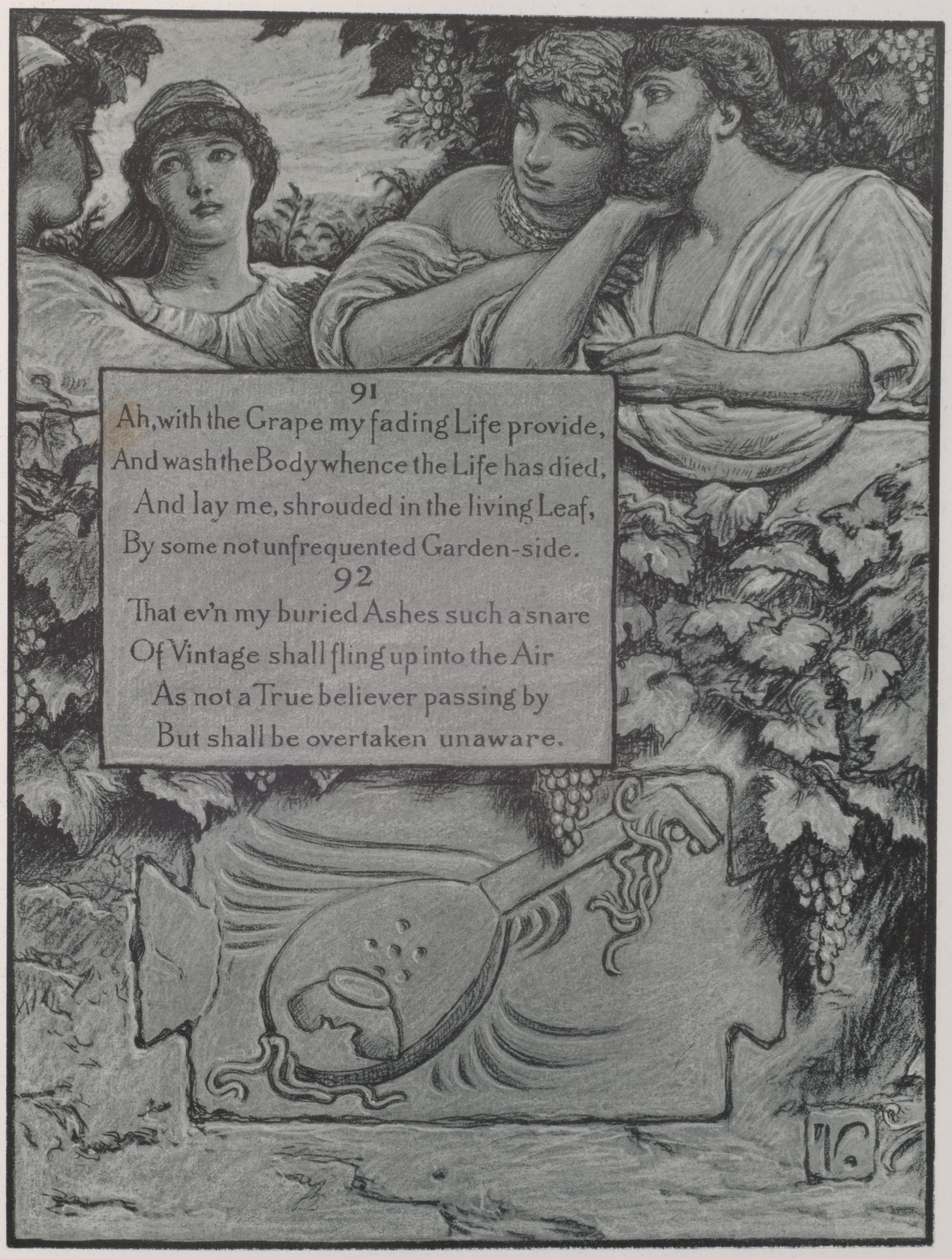
Then said a Second—"Ne'er a peevish Boy
Would break the Bowl from which he drank in joy:
And He that with his hand the Vessel made
Will surely not in after Wrath destroy."

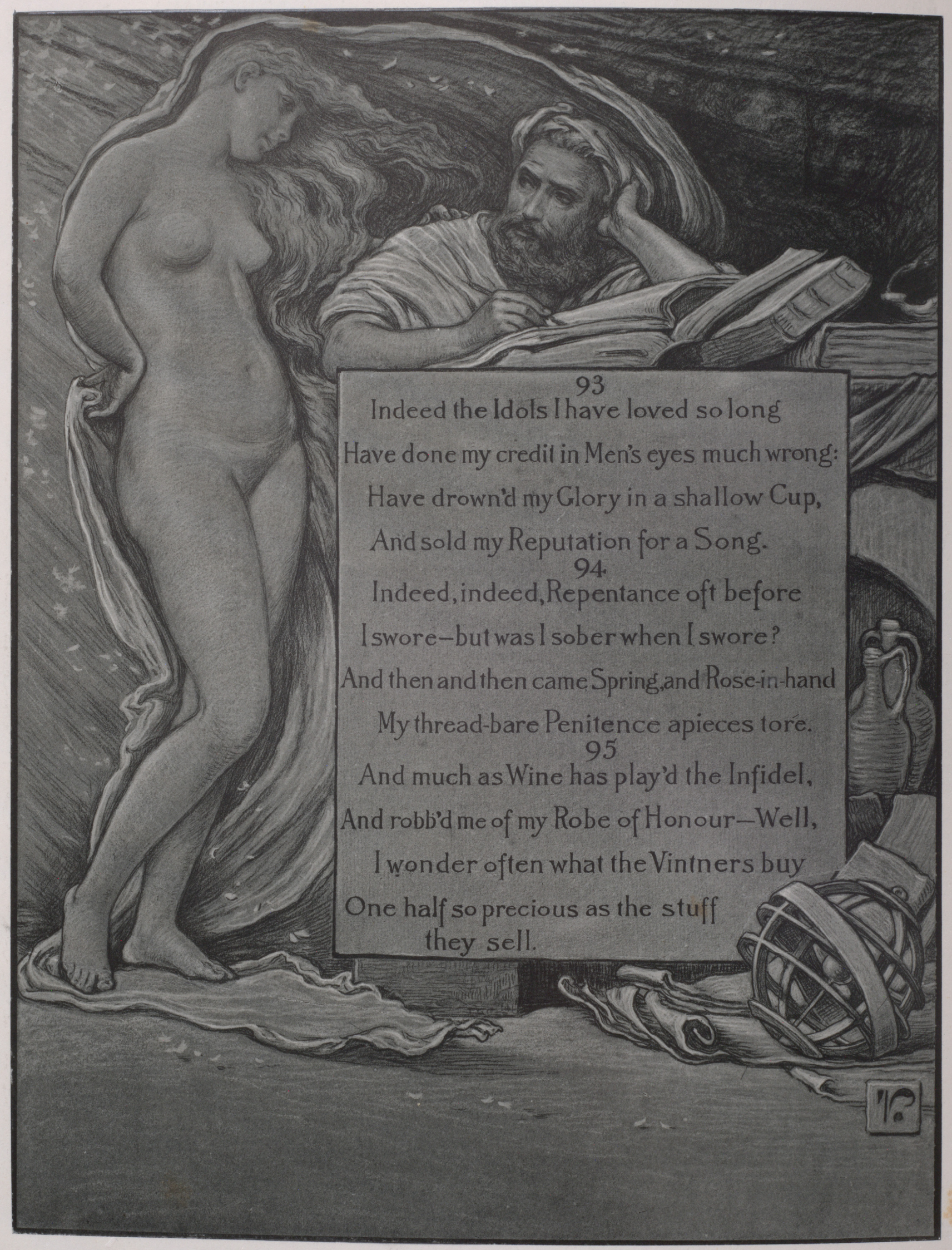
86

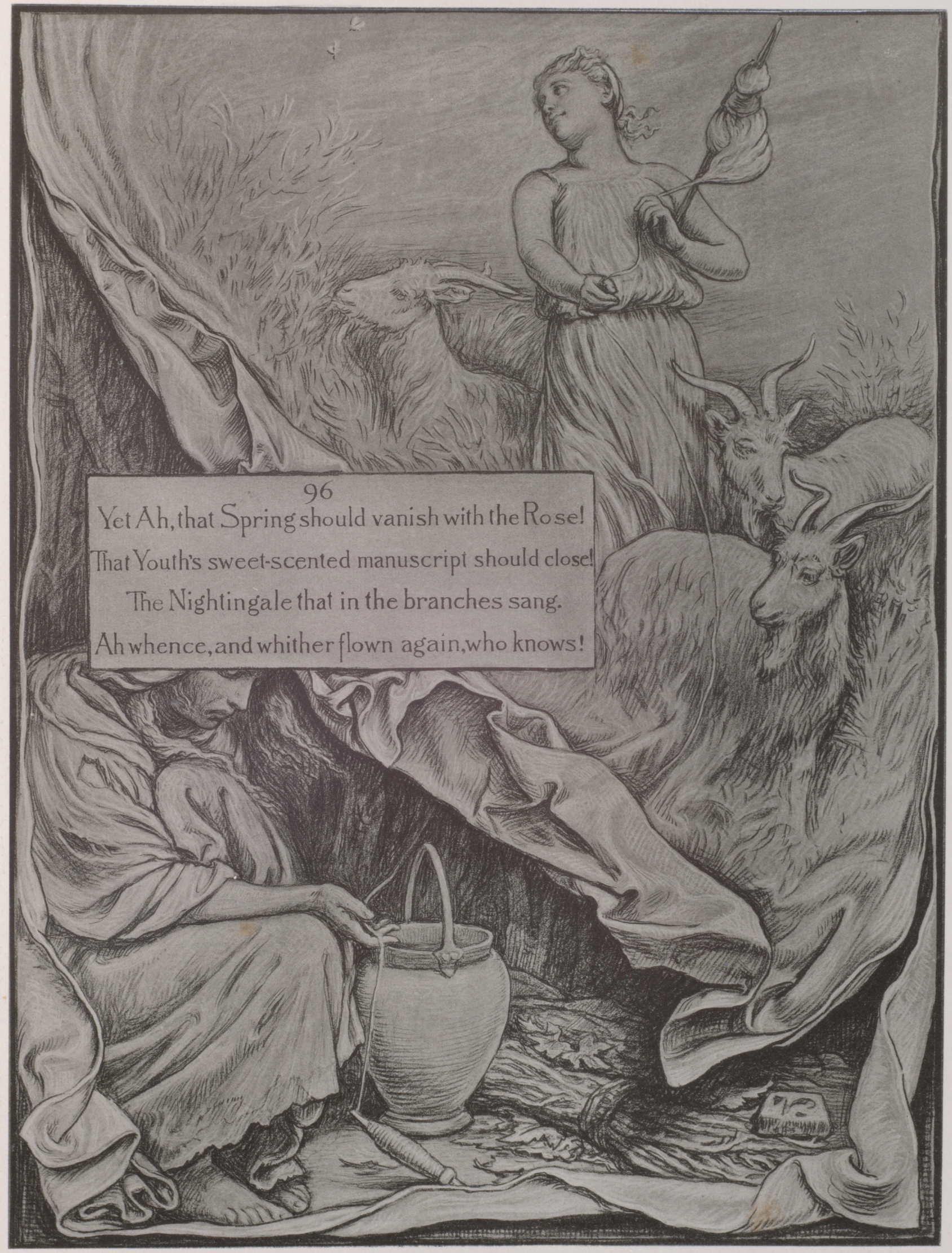
After a momentary silence spake
Some Vessel of a more ungainly Make;
"They sneer at me for leaning all awry:
What! did the Hand then of the Potter shake?"


87
Whereat some one of the loquacious Lot—
I think a Súfi pipkin — waxing hot—
"All this of Pot and Potter—Tell me then,
Who makes—Who sells—Who buys—Who is the Pot?"
88
"Why," said another, "Some there are who tell
Of one who threatens he will toss to Hell
The luckless Pots he marr'd in making—Pish!
He's a Good Fellow, and 'twill all be well."
89
"Well," murmur'd one, "Let whoso make or buy,
My Clay with long Oblivion is gone dry:
But fill me with the old familiar Juice,
Methinks I might recover by and by."


90
So while the Vessels one by one were speaking,
The little Moon look'd in that all were seeking:
And then they jogg'd each other, "Brother! Brother!
Now for the Porter's shoulder-knot a creaking!"


91
Ah, with the Grape my fading Life provide,
And wash the Body whence the Life has died,
And lay me, shrouded in the living Leaf,
By some not unfrequented Garden-side.
92
That ev'n my buried Ashes such a snare
Of Vintage shall fling up into the Air
As not a True believer passing by
But shall be overtaken unaware.
16


93
Indeed the Idols I have loved so long
Have done my credit in Men's eyes much wrong:
Have drown'd my Glory in a shallow Cup,
And sold my Reputation for a Song.
94
Indeed, indeed, Repentance oft before
I swore—but was I sober when I swore?
And then and then came Spring, and Rose-in-hand
My thread-bare Penitence apieces tore.
95
And much as Wine has play'd the Infidel,
And robb'd me of my Robe of Honour—Well,
I wonder often what the Vintners buy
One half so precious as the stuff
they sell.


96
Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang.
Ah whence, and whither flown again, who knows!

97

Would but the Desert of the Fountain yield
One glimpse—if dimly, yet indeed, reveal'd,
To which the fainting Traveller might spring
As springs the trampled herbage of the field!

98

Would but some wingéd Angel ere too late
Arrest the yet unfolded Roll of Fate,
And make the stern Recorder otherwise
Enregister or quite obliterate!

99

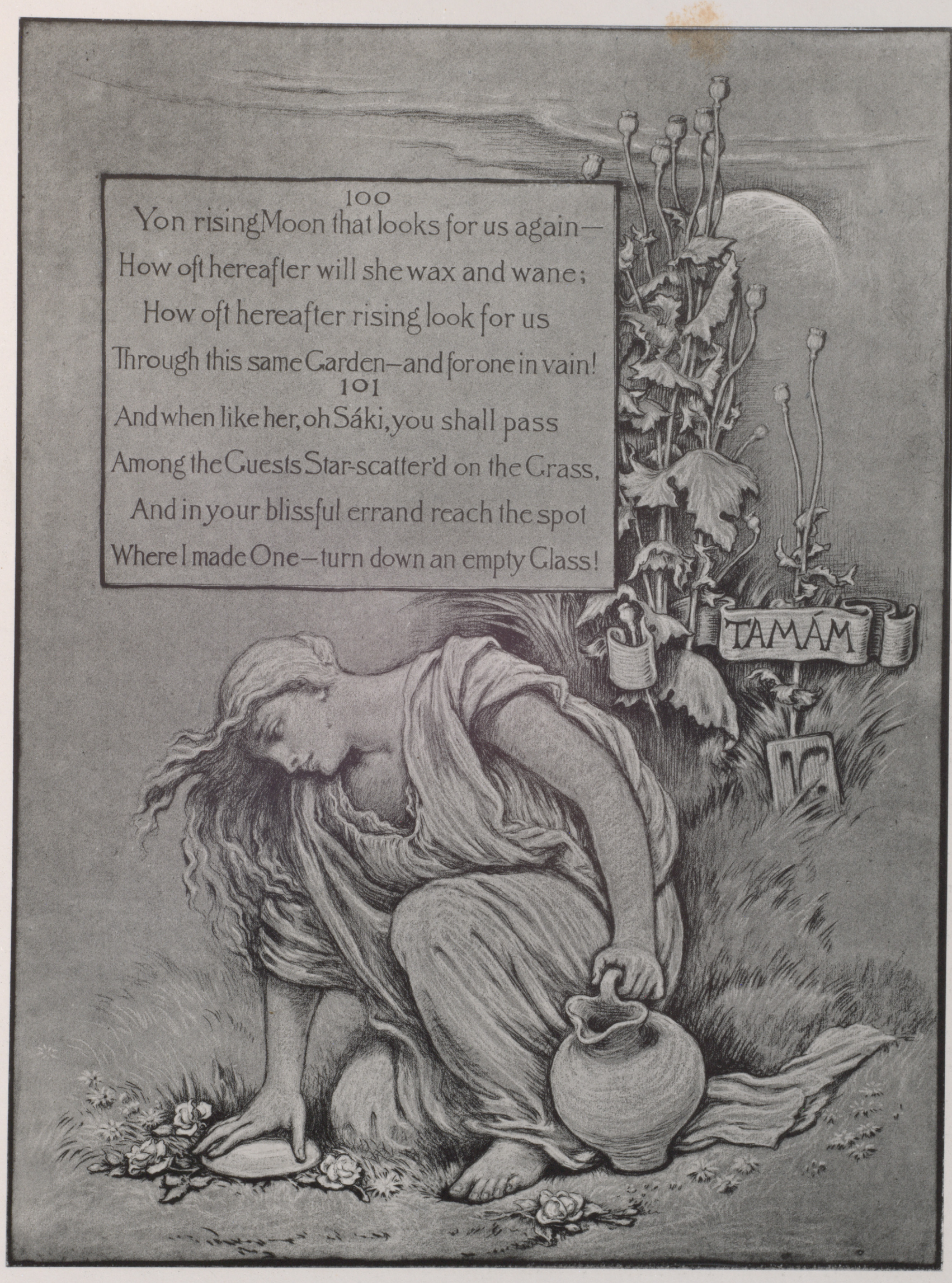
Ah Love! could you and I with Him conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

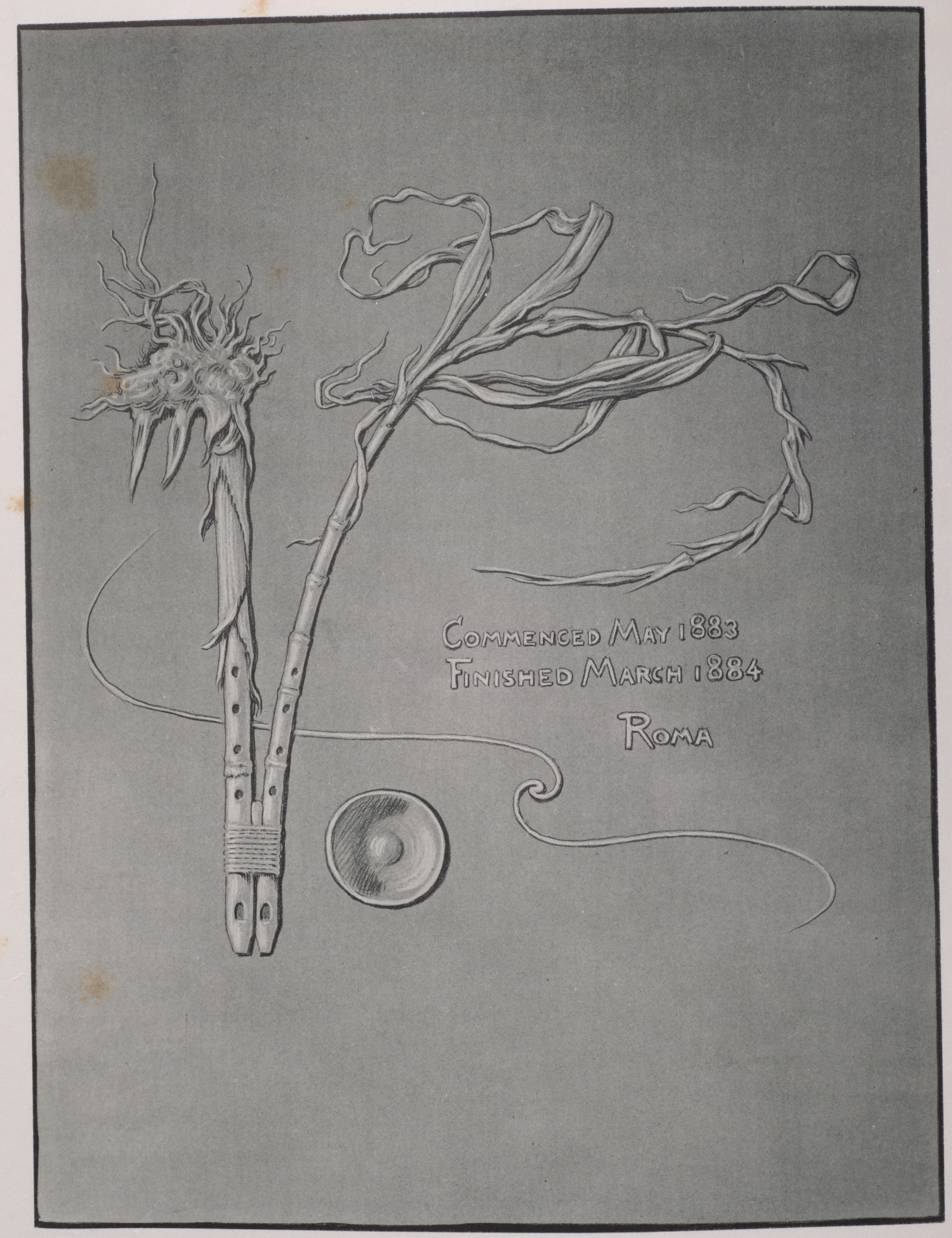
100

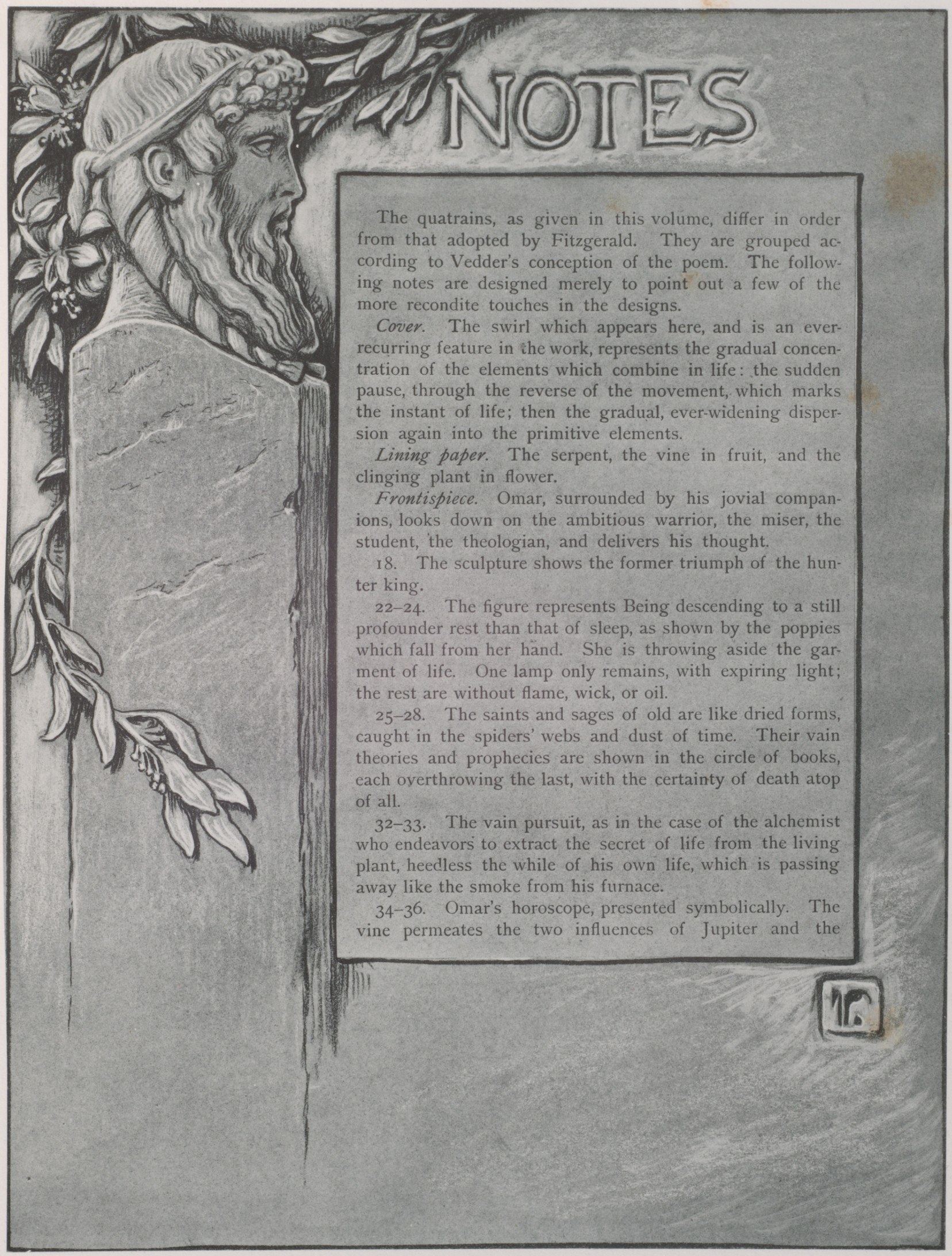
Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for one in vain!

101

And when like her, oh Sáki, you shall pass
Among the Guests Star-scatter'd on the Grass,
And in your blissful errand reach the spot
Where I made One—turn down an empty Glass!




COMMENCED MAY 1883
FINISHED MARCH 1884
ROMA



NOTES

The quatrains, as given in this volume, differ in order from that adopted by Fitzgerald. They are grouped according to Vedder's conception of the poem. The following notes are designed merely to point out a few of the more recondite touches in the designs.

Cover. The swirl which appears here, and is an ever-recurring feature in the work, represents the gradual concentration of the elements which combine in life: the sudden pause, through the reverse of the movement, which marks the instant of life; then the gradual, ever-widening dispersion again into the primitive elements.

Lining paper. The serpent, the vine in fruit, and the clinging plant in flower.

Frontispiece. Omar, surrounded by his jovial companions, looks down on the ambitious warrior, the miser, the student, the theologian, and delivers his thought.

18. The sculpture shows the former triumph of the hunter king.

22–24. The figure represents Being descending to a still profounder rest than that of sleep, as shown by the poppies which fall from her hand. She is throwing aside the garment of life. One lamp only remains, with expiring light; the rest are without flame, wick, or oil.

25–28. The saints and sages of old are like dried forms, caught in the spiders' webs and dust of time. Their vain theories and prophecies are shown in the circle of books, each overthrowing the last, with the certainty of death atop of all.

32–33. The vain pursuit, as in the case of the alchemist who endeavors to extract the secret of life from the living plant, heedless the while of his own life, which is passing away like the smoke from his furnace.

34–36. Omar's horoscope, presented symbolically. The vine permeates the two influences of Jupiter and the

Pleiades, under which Omar was born. Above appears the absolute freedom and sincerity of the search for truth within the Tavern; below the stagnation and ultimate petrifaction of thought within the Temple.

40–42. The spirit of the cup murmurs lip to lip, and gazes into Omar's eyes.

50–51. In the cripple is typified the vast majority of mankind who prefer (perhaps wisely) to remain "in this clay carcass" with which they are familiar and more or less satisfied, rather than to trust to the attenuated joys of unlimited space, whither the spirit of the dead man rises.

52–54. Death's Review. The indignation on the faces of the great army of humanity is for the ignorance in which they remain of what lies beyond the grave.

55–58. The inevitable Fate. The all-devouring Sphinx typifies Nature, the Destroyer, eminent above the broken forms of life. Opposite is the Bitter Cup, which separates the two sides of the poem. The obverse of the die is now to be seen.

64. The mighty Mahmud, or, in the western phrase, Bacchus, dispersing with the juice of the grape physical pain, melancholy, madness, and ambition.

67–69. The Present listening to the voices of the Past.

72–74. The Fates gathering in the stars. The artist has here carried the idea of the poet a step farther, and represented the game as being played with the universe instead of merely with man.

75–76. The limitation of man's faculties is symbolized by the eagle chained to the rock; and the irrevocability of the laws of nature by the stars bound together and with their courses rigidly defined through space. Opposite is shown the Recording Angel, who with his attendants may well have ears bandaged to shut out the agonizing cries of humanity lifting up its hands in hopeless supplication.

77. When the last man stands on the remnants of the earth with Love dead at his feet, only the spirit of evil survives to whisper hatred of this sorry scheme.

78. Love shrinking affrighted at the sight of Hell.

79–81. Omar's reasoning has carried him so far that he cannot believe he is a mere irresponsible agent; nor can he persuade himself that he is entirely responsible. He therefore concludes that he is both free and fated, and this conclusion leads to the pardon-giving and pardon-imploring hands, filled with the tangled skein of human life.

90. The end of Ramayan.

93–95. It is useless and even pernicious, if one wishes to combat the seductiveness of the pleasures of the senses, utterly to ignore them. They exist as much as man's other faculties and have their proper uses and place. Examine and dissect them, and one will be enabled to give them their proper weight. This is the aim of Omar against an overwhelming pressure in the other direction, leading only to hypocrisy, a thing which Omar most of all detests.

96. Youth and Age.

97–99. Looking around and seeing such creatures as the buzzard, which only preys on the helpless or already wounded creatures, and beholding everywhere life secured by another's death, Love seeks refuge in the heart of man.

100–101. In Memoriam. The sigh of all. Omar with his feeble hope of a future, and fully aware of inexorable Death, still longs for a continuance of existence, if only in the hearts of his companions.

If an explanation of the artist's signature is demanded, why may it not be taken as representing the high and low notes, the light and shade in which this work is done? Hastily plucked and rudely fashioned, this double pipe is (the artist believes) yet capable of producing some music worthy of the listening ear.

APPENDIX.

[Reprinted from the Introduction and Notes accompanying the Version of Omar Khayyám's Rubáiyát by Edward Fitzgerald.]

OMAR KHAYYÁM,

THE ASTRONOMER–POET OF PERSIA.

Omar Khayyám was born at Naishápúr in Khorasan in the latter half of our Eleventh, and died within the first quarter of our Twelfth Century. The slender Story of his Life is curiously twined about that of two other very considerable Figures in their Time and Country: one of whom tells the Story of all Three. This was Nizám-ul-Mulk, Vizyr to Alp Arslan the Son, and Malik Shah the Grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble Successor of Mahmúd the Great, and founded that Seljukian Dynasty which finally roused Europe into the Crusades. This Nizám-ul-Mulk, in his *Wasiyat* — or *Testament* — which he wrote and left as a Memorial for future Statesmen — relates the following, as quoted in the Calcutta Review, No. 59, from Mirkhond's History of the Assassins: —

"'One of the greatest of the wise men of Khorassan was the Imám Mowaffak of Naishápúr, a man highly honoured and reverenced, — may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tús to Naishápúr with Abd-us-samad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám, and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to each other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, "It is a universal belief that the pupils of the Imám Mowaffak will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please." "Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself." "Be it so," we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassan to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the Sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by, and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the school-day vow. The Vizier was generous and kept his word. Hasan demanded a place in the government, which the Sultan granted at the Vizier's request; but discontented with a gradual rise, he plunged into the maze of intrigue of an oriental court, and, failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the *Ismailians*, — a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A. D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract, south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *Assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless victims

of the Assassin's dagger was Nizám-ul-Mulk himself, the old school-boy friend.[1]

"Omar Khayyám also came to the Vizier to claim the share; but not to ask for title or office. 'The greatest boon you can confer on me,' he said, 'is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of Science, and pray for your long life and prosperity.' The Vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of twelve hundred *mithkáls* of gold, from the treasury of Naisháp'ur.

"At Naisháp'ur thus lived and died Omar Khayyám, 'busied,' adds the Vizier, 'in winning knowledge of every kind, and especially in Astronomy, wherein he attained to a very high pre-eminence. Under the Sultanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.'

"When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jaláli* era (so called from *Jalal-u-din*, one of the king's names) — 'a computation of time,' says Gibbon, 'which surpasses the Julian, and approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled Zíji-Maliksháhí, and the French have lately republished and translated an Arabic Treatise of his on Algebra.

"His Takhallus or poetical name (Khayyám) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizám-ul-Mulk's generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attár, 'a druggist,' Assár, 'an oil presser,' &c.[2] Omar himself alludes to his name in the following whimsical lines: —

> 'Khayyám, who stitched the tents of science,
> Has fallen in grief's furnace and been suddenly burned;
> The shears of Fate have cut the tent ropes of his life,
> And the broker of Hope has sold him for nothing!'

"We have only one more anecdote to give of his Life, and that relates to the close; it is told in the anonymous preface which is sometimes prefixed to his poems; it has been printed in the Persian in the appendix to Hyde's *Veterum Persarum Religio*, p. 499; and D'Herbelot alludes to it in his Bibliothèque, under *Khiam:*[3] —

"'It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naisháp'ur in the year of the Hegira, 517 (A. D. 1123); in science he was unrivalled, — the very paragon of his age.' Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: 'I often used to hold conversations with my teacher, Omar Khayyám, in a garden; and one day he said to me, "My tomb shall be in a spot where the north wind may scatter roses over it." I wondered at the words he spake, but I knew that his were no idle words.[4] Years after, when I chanced to revisit Naisháp'ur, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so as the stone was hidden under them.'"

Thus far — without fear of Trespass — from the Calcutta Review. The writer of it, on reading in India this story of Omar's Grave, was reminded, he says, of Cicero's Account of finding Archimedes' Tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan "shower'd Favours upon him," Omar's Epicurean Audacity of Thought and Speech caused him to be regarded askance in his own Time and Country. He is said to have been especially hated and dreaded by the Súfis, whose Practice he ridiculed, and whose Faith amounts to little more than his own when stript of the Mysticism and formal recognition of Islamism under which Omar would not hide. Their Poets, including Háfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical Use more convenient to Themselves and the People they addressed; a People quite as quick of Doubt as of belief; as keen of Bodily Sense as of Intellectual; and delighting in a cloudy composition of both, in which they could float luxuriously between Heaven and Earth, and this World and the Next, on the wings of a poetical expression, that might serve indifferently for either. Omar was too honest of Heart as well as of Head for this. Having failed (however mis-

[1] Some of Omar's Rubáiyát warn us of the danger of Greatness, the instability of Fortune, and while advocating Charity to all Men, recommending us to be too intimate with none. Attár makes Nizám-ul-Mulk use the very words of his friend Omar [Rub. xxviii.], "When Nizam-ul-Mulk was in the agony (of Death) he said, 'O God! I am passing away in the hand of the Wind.'"

[2] Though all these, like our Smiths, Archers, Millers, Fletchers, &c., may simply retain the Surname of an hereditary calling.

[3] "Philosophe Musulman qui a vécu en Odeur de Sainteté dans la Fin du premier et le Commencement du second Siècle," no part of which, except the "Philosophe," can apply to *our* Khayyám.

[4] The Rashness of the Words, according to D'Herbelot, consisted in being so opposed to those in the Korán: "No Man knows where he shall die." — This Story of Omar reminds me of another so naturally — and, when one remembers how wide of his humble mark the noble sailor aimed — so pathetically told by Captain Cook — not by Doctor Hawkesworth — in his Second Voyage. When leaving Ulietea, "Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked the name of my *Marai* — Burying-place. As strange a question as this was, I hesitated not a moment to tell him 'Stepney,' the parish in which I live when in London. I was made to repeat it several times till they could pronounce it; and then 'Stepney Marai no Tootee' was echoed through a hundred mouths at once. I afterwards found the same question had been put to Mr. Forster by a man on shore; but he gave a different, and indeed more proper answer, by saying, 'No Man who used the sea could say where he should be buried.'"

takenly) of finding any Providence but Destiny, and any World but This, he set about making the most of it; preferring rather to soothe the Soul through the Senses into Acquiescence with Things as he saw them, than to perplex it with vain disquietude after what they *might be*. It has been seen, however, that his Worldly Ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of Sense above that of the Intellect, in which he must have taken great delight, although it failed to answer the Questions in which he, in common with all men, was most vitally interested.

For whatever Reason, however, Omar, as before said, has never been popular in his own Country, and therefore has been but scantily transmitted abroad. The MSS. of his Poems, mutilated beyond the average Casualties of Oriental Transcription, are so rare in the East as scarce to have reacht Westward at all, in spite of all the acquisitions of Arms and Science. There is no copy at the India House, none at the Bibliothèque Impériale of Paris. We know but of one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiraz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of which we have a Copy), contains (and yet incomplete) 516, though swelled to that by all kinds of Repetition and Corruption. So Von Hammer speaks of *his* Copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that number.[1] The Scribes, too, of the Oxford and Calcutta MSS. seem to do their Work under a sort of Protest; each beginning with a Tetrastich (whether genuine or not), taken out of its alphabetical order; the Oxford with one of Apology; the Calcutta with one of Expostulation, supposed (says a Notice prefixed to the MS.) to have risen from a Dream, in which Omar's mother asked about his future fate. It may be rendered thus: —

> "O Thou who burn'st in Heart for those who burn
> In Hell, whose fires thyself shall feed in turn;
> How long be crying, 'Mercy on them, God!'
> Why, who art Thou to teach, and He to learn?"

The Bodleian Quatrain pleads Pantheism by way of Justification: —

> "If I myself upon a looser Creed
> Have loosely strung the Jewel of Good deed,
> Let this one thing for my Atonement plead:
> That One for Two I never did mis-read."

The Reviewer, to whom I owe the Particulars of Omar's Life, concludes his Review by comparing him with Lucretius, both as to natural Temper and Genius, and as acted upon by the Circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated Intellect, fine Imagination, and Hearts passionate for Truth and Justice; who justly revolted from their Country's false Religion, and false, or foolish, Devotion to it; but who yet fell short of replacing what they subverted by such better *Hope* as others, with no better Revelation to guide them, had yet made a Law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of so vast a machine fortuitously constructed, and acting by a Law that implied no Legislator; and so composing himself into a Stoical rather than Epicurean severity of Attitude, sat down to contemplate the mechanical Drama of the Universe which he was part Actor in; himself and all about him (as in his own sublime description of the Roman Theatre) discoloured with the lurid reflex of the Curtain suspended between the Spectator and the Sun. Omar, more desperate, or more careless of any so complicated System as resulted in nothing but hopeless Necessity, flung his own Genius and Learning with a bitter or humorous jest into the general Ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of Life, only *diverted* himself with speculative problems of Deity, Destiny, Matter and Spirit, Good and Evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present Translation. The original Rubáiyát (as, missing an Arabic Guttural, these *Tetrastichs* are more musically called) are independent Stanzas, consisting each of four Lines of equal, though varied Prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Something as in the Greek Alcaic, where the penultimate line seems to lift and suspend the Wave that falls over in the last. As usual with such kind of Oriental Verse, the Rubáiyát follow one another according to Alphabetic Rhyme — a strange succession of Grave and Gay. Those here selected are strung into something of an Eclogue, with perhaps a less than equal proportion of the "Drink and make-merry," which (genuine or not) recurs over-frequently in the Original. Either way, the Result is sad enough: saddest perhaps when most ostentatiously merry: more apt to move Sorrow than Anger toward the old Tentmaker, who, after vainly endeavouring

[1] "Since this Paper was written (adds the Reviewer in a note), we have met with a Copy of a very rare Edition, printed at Calcutta in 1836. This contains 438 Tetrastichs, with an Appendix containing 54 others not found in some MSS."

to unshackle his Steps from Destiny, and to catch some authentic Glimpse of TOMORROW, fell back upon TODAY (which has outlasted so many Tomorrows!) as the only Ground he got to stand upon, however momentarily slipping from under his Feet.

While the second Edition of this version of Omar was preparing, Monsieur Nicolas, French Consul at Resht, published a very careful and very good Edition of the Text, from a lithograph copy at Teheran, comprising 464 Rubáiyát, with translation and notes of his own.

Mons. Nicolas, whose Edition has reminded me of several things, and instructed me in others, does not consider Omar to be the material Epicurean that I have literally taken him for, but a Mystic, shadowing the Deity under the figure of Wine, Wine-bearer, &c., as Háfiz is supposed to do; in short, a Súfi Poet like Háfiz and the rest.

I cannot see reason to alter my opinion, formed as it was more than a dozen years ago when Omar was first shown me by one to whom I am indebted for all I know of Oriental, and very much of other, literature. He admired Omar's Genius so much, that he would gladly have adopted any such Interpretation of his meaning as Mons. Nicolas' if he could.[1] That he could not, appears by his Paper in the Calcutta Review already so largely quoted; in which he argues from the Poems themselves, as well as from what records remain of the Poet's Life.

And if more were needed to disprove Mons. Nicolas' Theory, there is the Biographical Notice which he himself has drawn up in direct contradiction to the Interpretation of the Poems given in his Notes. (See pp. 13, 14 of his Preface.) Indeed I hardly knew poor Omar was so far gone till his Apologist informed me. For here we see that, whatever were the Wine that Háfiz drank and sang, the veritable Juice of the Grape it was which Omar used, not only when carousing with his friends, but (says Mons. Nicolas) in order to excite himself to that pitch of Devotion which others reached by cries and "hurlemens." And yet, whenever Wine, Wine-bearer, &c., occur in the Text — which is often enough — Mons. Nicolas carefully annotates "Dieu," "La Divinité," &c.: so carefully indeed that one is tempted to think that he was indoctrinated by the Súfi with whom he read the Poems. (Note to Rub. ii. p. 8.) A Persian would naturally wish to vindicate a distinguished Countryman; and a Súfi to enrol him in his own sect, which already comprises all the chief Poets of Persia.

What historical Authority has Mons. Nicolas to show that Omar gave himself up "avec passion à l'étude de la philosophie des Soufis"? (Preface, p. xiii.) The Doctrines of Pantheism, Materialism, Necessity, &c., were not peculiar to the Súfi; nor to Lucretius before them; nor to Epicurus before him; probably the very original Irreligion of Thinking men from the first; and very likely to be the spontaneous growth of a Philosopher living in an Age of social and political barbarism, under shadow of one of the Two and Seventy Religions supposed to divide the world. Von Hammer (according to Sprenger's Oriental Catalogue) speaks of Omar as "a Free-thinker, and *a great opponent of Sufism;*" perhaps because, while holding much of their Doctrine, he would not pretend to any inconsistent severity of morals. Sir W. Ouseley has written a Note to something of the same effect on the fly-leaf of the Bodleian MS. And in two Rubáiyát of Mons. Nicolas' own Edition Súf and Súfi are both disparagingly named.

No doubt many of these Quatrains seem unaccountable unless mystically interpreted; but many more as unaccountable unless literally. Were the Wine spiritual, for instance, how wash the Body with it when dead? Why make cups of the dead clay to be filled with — "La Divinité" — by some succeeding Mystic? Mons. Nicolas himself is puzzled by some "bizarres" and "trop Orientales" allusions and images — "d'une sensualité quelquefois révoltante," indeed — which "les convenances" do not permit him to translate; but still which the reader cannot but refer to "La Divinité."[2] No doubt also many of the Quatrains in the Teheran, as in the Calcutta, Copies, are spurious; such *Rubáiyát* being the common form of Epigram in Persia. But this, at best, tells as much one way as another; nay, the Súfi, who may be considered the Scholar and Man of Letters in Persia, would be far more likely than the careless Epicure to interpolate what favours his own view of the Poet. I observe that very few of the

[1] Perhaps would have edited the Poems himself some years ago. He may now as little approve of my Version on one side, as of Mons. Nicolas' Theory on the other.

[2] A Note to Quatrain 234 admits that, however clear the mystical meaning of such Images must be to Europeans, they are not quoted without "rougissant" even by laymen in Persia — "Quant aux termes de tendresse qui commencent ce quatrain, comme tant d'autres dans ce recueil, nos lecteurs, habitués maintenant à l'étrangeté des expressions si souvent employés par Khéyam pour rendre ses pensées sur l'amour divin, et à la singularité des images trop orientales, d'une sensualité quelquefois révoltante, n'auront pas de peine à se persuader qu'il s'agit de la Divinité, bien que cette conviction soit vivement discutée par les moullahs musulmans, et même par beaucoup de laïques, qui rougissent véritablement d'une pareille licence de leur compatriote à l'égard des choses spirituelles."

more mystical Quatrains are in the Bodleian MS., which must be one of the oldest, as dated at Shiraz, A. H. 865, A. D. 1460. And this, I think, especially distinguishes Omar (I cannot help calling him by his — no, not Christian — familiar name) from all other Persian Poets: That, whereas with them the Poet is lost in his Song, the Man in Allegory and Abstraction; we seem to have the Man — the *Bonhomme* — Omar himself, with all his Humours and Passions, as frankly before us as if we were really at Table with him, after the Wine had gone round.

I must say that I, for one, never wholly believed in the Mysticism of Háfiz. It does not appear there was any danger in holding and singing Súfi Pantheism, so long as the Poet made his Salaam to Mohammed at the beginning and end of his Song. Under such conditions Jeláluddín, Jámi, Attár, and others sang; using Wine and Beauty indeed as Images to illustrate, not as a Mask to hide, the Divinity they were celebrating. Perhaps some Allegory less liable to mistake or abuse had been better among so inflammable a People: much more so when, as some think with Háfiz and Omar, the abstract is not only likened to, but identified with, the sensual Image; hazardous, if not to the Devotee himself, yet to his weaker Brethren; and worse for the Profane in proportion as the Devotion of the Initiated grew warmer. And all for what? To be tantalized with Images of sensual enjoyment which must be renounced if one would approximate a God, who, according to the Doctrine, *is* Sensual Matter as well as Spirit, and into whose Universe one expects unconsciously to merge after Death, without hope of any posthumous Beatitude in another world to compensate for all one's self-denial in this. Lucretius' blind Divinity certainly merited, and probably got, as much self-sacrifice as this of the Súfi; and the burden of Omar's Song — if not "Let us eat" — is assuredly — "Let us drink, for Tomorrow we die!" And if Háfiz meant quite otherwise by a similar language, he surely miscalculated when he devoted his Life and Genius to so equivocal a Psalmody as, from his Day to this, has been said and sung by any rather than spiritual Worshippers.

However, as there is some traditional presumption, and certainly the opinion of some learned men, in favour of Omar's being a Súfi, — and even something of a Saint, — those who please may so interpret his Wine and Cupbearer. On the other hand, as there is far more historical certainty of his being a Philosopher, of scientific Insight and Ability far beyond that of the Age and Country he lived in; of such moderate worldly Ambition as becomes a Philosopher, and such moderate wants as rarely satisfy a Debauchee; other readers may be content to believe with me that, while the Wine Omar celebrates is simply the Juice of the Grape, he bragg'd more than he drank of it, in very Defiance perhaps of that Spiritual Wine which left its Votaries sunk in Hypocrisy or Disgust.

NOTES ON THE TEXT.

[*Mr. Vedder's arrangement of the Rubáiyát includes the entire translation of Mr. Fitzgerald, but in a slightly different order. The notes which follow correspond by number to the quatrains as arranged in this volume.*]

2. THE "False Dawn"; *Subhi Kázib*, a transient Light on the Horizon about an hour before the *Subhi sádik*, or True Dawn; a well-known Phenomenon in the East.

4. New Year. Beginning with the Vernal Equinox, it must be remembered; and (howsoever the old Solar Year is practically superseded by the clumsy *Lunar* Year that dates from the Mohammedan Hijra) still commemorated by a Festival that is said to have been appointed by the very Jamshyd whom Omar so often talks of, and whose yearly Calendar he helped to rectify.

"The sudden approach and rapid advance of the Spring," says Mr. Binning, "are very striking. Before the Snow is well off the Ground, the Trees burst into Blossom, and the Flowers start from the Soil. At *Naw Rooz* (*their* New Year's Day) the Snow was lying in patches on the Hills and in the shaded Vallies, while the Fruit-trees in the Garden were budding beautifully, and green Plants and Flowers springing upon the Plains on every side —

> 'And on old Hyems' Chin and icy Crown
> An odorous Chaplet of sweet Summer's buds
> Is, as in mockery, set' ——

Among the Plants newly appear'd I recognized some Acquaintances I had not seen for many a Year: among these, two varieties of the Thistle; a coarse species of the Daisy, like the Horsegowan; red and white Clover; the Dock; the blue Corn-flower; and that vulgar Herb the Dandelion rearing its yellow crest on the Banks of the Watercourses." The Nightingale was not yet heard, for the Rose was not yet blown: but an almost identical Blackbird and Woodpecker helped to make up something of a North-country Spring.

4. Exodus iv. 6; where Moses draws forth his Hand — not, according to the Persians, "leprous as Snow," — but *white*, as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his Breath.

5. Iram, planted by King Shaddád, and now sunk somewhere in the Sands of Arabia. Jamshyd's Seven-ring'd Cup was typical of the 7 Heavens, 7 Planets, 7 Seas, &c., and was a *Divining Cup*.

6. *Péhlevi*, the old Heroic *Sanskrit* of Persia. Háfiz also speaks of the Nightingale's *Péhlevi*, which did not change with the People's.

6. I am not sure if this refers to the Red Rose looking sickly, or the Yellow Rose that ought to be Red; Red, White, and Yellow Roses all common in Persia. I think Southey, in his Common-Place Book, quotes from some Spanish author about Rose being White till 10 o'clock; "Rosa Perfecta" at 2; and "perfecta incarnada" at 5.

10. Rustum, the "Hercules" of Persia, and Zál his Father, whose exploits are among the most celebrated in the Sháh-náma. Hátim Tai, a well-known Type of Oriental Generosity.

13. A Drum — beaten outside a Palace.

14. That is, the Rose's Golden Centre.

18. Persepolis: call'd also *Takht'i Jamshyd* — THE THRONE OF JAMSHYD, "*King Splendid*," of the mythical *Peeshdádian* Dynasty, and supposed (according to the Sháh-náma) to have been founded and built by him. Others refer it to the Work of the Genie King, Ján Ibn Ján — who also built the Pyramids — before the time of Adam.

BAHRÁM GÚR — *Bahrám of the Wild Ass* — a Sassanian Sovereign — had also his Seven Castles (like the King of Bohemia!) each of a different Colour: each with a Royal Mistress within; each of whom tells him a Story, as told in one of the most famous Poems of Persia, written by Amír Khusraw: all these Sevens also figuring (according to Eastern Mysticism) the Seven Heavens; and perhaps the Book itself that Eighth, into which the mystical Seven transcend, and within which they revolve. The Ruins of Three of these Towers are yet shown by the Peasantry; as also the Swamp in which Bahrám sunk, like the Master of Ravenswood, while pursuing his *Gúr*.

> The Palace that to Heav'n his pillars threw,
> And Kings the forehead on his threshhold drew —
> I saw the solitary Ringdove there,
> And "Coo, coo, coo," she cried; and "Coo, coo, coo."

This Quatrain Mr. Binning found, among several of Háfiz and others, inscribed by some stray hand among the ruins of Persepolis. The Ringdove's ancient *Péhlevi Coo, Coo, Coo*, signifies also in Persian "*Where? Where? Where?*" In Attár's "Bird-parliament" she is reproved by the Leader of the Birds for sitting still, and for ever harping on that one note of lamentation for her lost Yúsuf.

Apropos of Omar's Red Roses in Stanza xix, I am reminded of an old English Superstition, that our Anemone Pulsatilla, or purple "Pasque Flower," (which grows plentifully about the Fleam Dyke, near Cambridge), grows only where Danish blood has been spilt.

21. A thousand years to each Planet.

34. Parwín and Mushtari — The Pleiads and Jupiter.

37. Saturn, Lord of the Seventh Heaven.

38. ME-AND-THEE: some dividual Existence or Personality distinct from the Whole.

43. One of the Persian Poets — Attár, I think — has a pretty story about this. A thirsty Traveller dips his hand into a Spring of Water to drink from. By and by comes another who draws up

and drinks from an earthen Bowl, and then departs, leaving his Bowl behind him. The first Traveller takes it up for another draught; but is surprised to find that the same Water which had tasted sweet from his own hand tastes bitter from the earthen Bowl. But a Voice — from Heaven, I think — tells him the Clay from which the Bowl is made was once *Man;* and, into whatever shape renew'd, can never lose the bitter flavour of Mortality.

45. The custom of throwing a little Wine on the ground before drinking still continues in Persia, and perhaps generally in the East. Mons. Nicolas considers it "un signe de libéralité, et en même temps un avertissement que le buveur doit vider sa coupe jusqu'à la dernière goutte." Is it not more likely an ancient Superstition; a Libation to propitiate Earth, or make her an Accomplice in the illicit Revel? Or, perhaps, to divert the Jealous Eye by some sacrifice of superfluity, as with the Ancients of the West? With Omar we see something more is signified; the precious Liquor is not lost, but sinks into the ground to refresh the dust of some poor Wine-worshipper foregone.

Thus Háfiz, copying Omar in so many ways: "When thou drinkest Wine pour a draught on the ground. Wherefore fear the Sin which brings to another Gain?"

49. According to one beautiful Oriental Legend, Azräel accomplishes his mission by holding to the nostril an Apple from the Tree of Life.

This, and the two following Stanzas would have been withdrawn, as somewhat *de trop*, from the Text but for advice which I least like to disregard.

57. From Máh to Máhi; from Fish to Moon.

60. A Jest, of course, at his Studies. A curious mathematical Quatrain of Omar's has been pointed out to me; the more curious because almost exactly parallel'd by some Verses of Doctor Donne's, that are quoted in Izaak Walton's Lives! Here is Omar: "You and I are the image of a pair of compasses; though we have two heads (sc. our *feet*) we have one body; when we have fixed the centre for our circle, we bring our heads (sc. feet) together at the end." Dr. Donne: —

If we be two, we two are so
  As stiff twin-compasses are two;
Thy Soul, the fixt foot, makes no show
  To move, but does if the other do.

And though thine in the centre sit,
  Yet when my other far does roam,
Thine leans and hearkens after it,
  And grows erect as mine comes home.

Such thou must be to me, who must
  Like the other foot obliquely run;
Thy firmness makes my circle just,
  And me to end where I begun.

63. The Seventy-two Religions supposed to divide the World, *including* Islamism, as some think: but others not.

64. Alluding to Sultan Mahmúd's Conquest of India and its dark people.

72. *Fánúsi khiyàl,* a Magic-lanthorn still used in India; the cylindrical Interior being painted with various Figures, and so lightly poised and ventilated as to revolve round the lighted Candle within.

74. A very mysterious Line in the Original: —

O dánad O dánad O dánad O ——

breaking off something like our Wood-pigeon's Note, which she is said to take up just where she left off.

87. This relation of Pot and Potter to Man and his Maker figures far and wide in the Literature of the World, from the time of the Hebrew Prophets to the present; when it may finally take the name of "Pottheism," by which Mr. Carlyle ridiculed Sterling's "Pantheism." *My* Sheikh, whose knowledge flows in from all quarters, writes to me —

"Apropos of old Omar's Pots, did I ever tell you the sentence I found in 'Bishop Pearson on the Creed'?" "Thus are we wholly at the disposal of His will, and our present and future condition, framed and ordered by His free, but wise and just, decrees. *'Hath not the potter power over the clay, of the same lump to make one vessel unto honour, and another unto dishonour?'* (Rom. ix. 21.) And can that earth-artificer have a freer power over his *brother potsherd* (both being made of the same metal), than God hath over him, who, by the strange fecundity of His omnipotent power, first made the clay out of nothing, and then him out of that?"

And again — from a very different quarter — "I had to refer the other day to Aristophanes, and came by chance on a curious Speaking-pot story in the Vespæ, which I had quite forgotten.

Φιλοκλεων.	Ἄκουε, μὴ φεῦγ'· ἐν Συβάρει γυνή ποτε κατέαξ' ἐχῖνον.	l. 1435
Κατηγορος.	Ταῦτ' ἐγὼ μαρτύρομαι.	
Φι.	Οὐχῖνος οὖν ἔχων τιν' ἐπεμαρτύρατο· Εἶθ' ἡ Συβαρῖτις εἶπεν, ἐι ναὶ τὰν κόραν τὴν μαρτυρίαν ταύτην ἐάσας, ἐν τάχει ἐπίδεσμον ἐπρίω, νοῦν ἂν εἶχες πλείονα.	

"The Pot calls a bystander to be a witness to his bad treatment. The woman says, 'If, by Proserpine, instead of all this "testifying" (comp. Cuddie and his mother in "Old Mortality!") you would buy yourself a trivet, it would show more sense in you!' The Scholiast explains *echinus* as ἄγγος τι ἐκ κεράμου."

90. At the Close of the Fasting Month, Ramazán (which makes the Musulman unhealthy and unamiable), the first Glimpse of the New Moon (who rules their division of the Year), is looked for with the utmost Anxiety, and hailed with Acclamation. Then it is that the Porter's Knot may be heard — toward the *Cellar.* Omar has elsewhere a pretty Quatrain about this same Moon —

"Be of Good Cheer — the sullen Month will die,
And a young Moon requite us by and by:
  Look how the Old one meagre, bent, and wan
With Age and Fast, is fainting from the Sky!"

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